IN THIS ISSUE: **FIFTY YEARS AGO AT THE METROPOLITAN . . . . By H. S. ADAMS**

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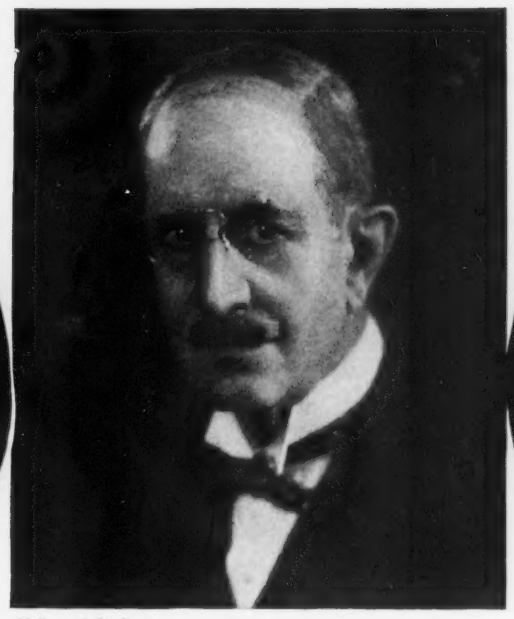

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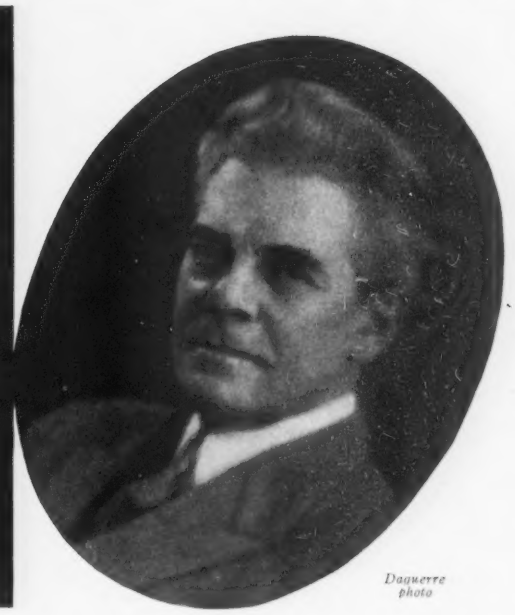

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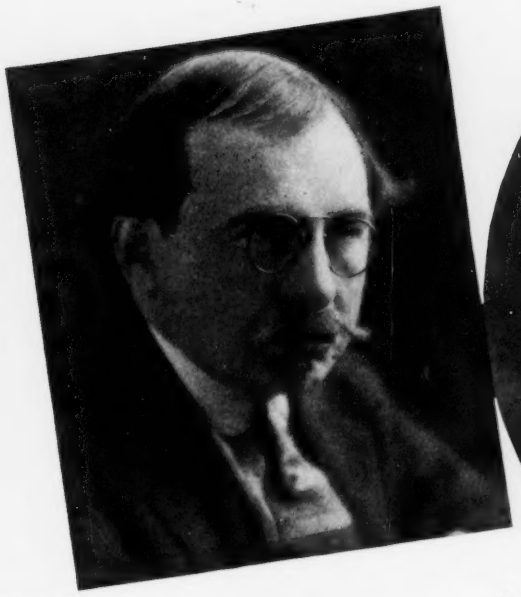

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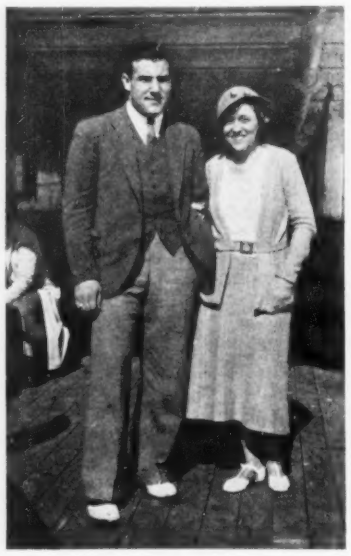
YEHUDI MENUHIN IN THE ALPS

Above, left, Yehudi with Vladimir Horowitz, Gregor Piatigorsky and Mr. Lang. Above, right, a hike towards the Fex Glacier. Left to right: Yehudi's mother, his sister, a Dutch girl friend, a New York friend, another of Yehudi's sisters, Wanda Toscanini, Horowitz, Yehudi, Horowitz' secretary, Piatigorsky, Yehudi's Russian teacher and his valet. Below, left, Yehudi's mountain house, where he spent two months of his vacation. It is an old peasant house over 200 years old. Below, right, Yehudi with Georges Enesco and Hephzibah, his sister, after studying some sonatas at the Menuhin home. Sometimes, in the evening, trios were played by Menuhin, Horowitz and Piatigorsky; at other times sonatas were performed by Bruno Walter or Hephzibah with Yehudi, and often all of these artists would play during one evening. The next morning, with knapsacks on their shoulders, the company would climb a mountain glacier or through some pass to a lake on top of the mountains.

REINHOLD VON WARLICH

(left) with one of his pupils, Danny Malone, Irish tenor, at Portofino, Italy.



MILDRED DILLING

and Bart Viviano, captain of the Cornell football team, meet on board ship en route to Europe. They were known as the "deck tennis stars" and occasionally Miss Dilling was the victor.

MAUDE DOUGLAS TWEEDY

(right), New York vocal teacher, and her artist, Florence Girton Hartman, at the former's camp in Wanakena, N. Y., where they spent the summer. Miss Tweedy has reopened her New York studios.

MAURICE EISENBERG,

cellist, and his son Pablo at their summer home, San Salvador, Spain.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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New York, Saturday,
October 21, 1933

Emperor Jones Received with Acclamation on Pacific Coast

6500 Attend Los Angeles Première—Second Performance Entirely Sold Out in Advance—Tibbett in Title Rôle Welcomed Excitedly—Bonelli and Grace Moore Vociferously Applauded in Pagliacci

By BRUNO DAVID USSHER

Los Angeles.—Extra chairs were at a premium when Lawrence Tibbett headed the cast for the first Pacific Coast stage performance of Gruenberg's Emperor Jones, and Richard Bonelli and Grace Moore were featured in Pagliacci, completing a gala double bill presented at Shrine Auditorium on October 13. So great was the interest in the undertaking that a record capacity house of 6,500 was sold out for the repeat performance on October 16, and if the casts can be held together, L. E. Behymer, the impresario, may sponsor a third presentation. One of the most brilliant audiences seen hereabouts gathered from cities as far distant as San Francisco to witness the coast première of the American opera with the Los Angeles baritone in the leading rôle. At the conclusion of the Gruenberg opera, Tibbett appeared fully a dozen times before the footlights, finally making a brief speech of thanks.

Artists Win Tributes

Bonelli immediately set the pace of artistry and public response with his singing of the prologue to Pagliacci, opening the memorable double bill. He sang superbly, with beautiful tone and deep feeling. Miss Moore was one of the most convincing Neddas seen here, as to vocalism, personality, appearance and acting. The Ballatella proved her particular moment of victory during an evening of triumphs.

A Vivid Impersonation

Tibbett acted the title rôle of Emperor Jones with his wonted fullness of personality, revealing admirable qualities of tone even during the speech-song episodes. His rhapsodic, agonized outcry in the spiritual came as a poignant climax. Well-conceived portrayals were contributed to the Gruenberg première by Raymond Marlowe as Smithers, Elinor Marlo as the Witch Woman, and Ernest Conley as the Witch Doctor. Wilfred Pelletier conducted the difficult opus and was brought before the curtain at the end, an honor also awarded to Pietro Cimini, who conducted the Leoncavallo score.

In the latter work there were also heard to excellent advantage Tandy Mackenzie as Canio, Mr. Marlowe as Beppe, and Alessandrio Giglio as Silvio. Maestro Cimini had prepared a good chorus. Negro members of the Etude Ethiopian Chorus of Los Angeles formed the ensemble in Emperor Jones, and sang and acted with much realism. Armando Agnini earned high praise as creator of the settings and as stage director.

Klemperer Arrives for Début

By the time this is printed, Otto Klemperer's debut as Philharmonic Orchestra conductor will have taken place. Klemperer is expected here by the end of the week and has been bidden to be the house-guest of William Andrews Clark, Jr., for the entire season. Mr. Clark, who will have paid about $3,000,000 to meet the Philharmonic Orchestra deficit when the present fifteenth season ends, is a warm admirer of the former chief-conductor of the Berlin Oper am Platz der Republik.

Mr. Clark's support of the orchestra will end at the close of this season, it has been announced. Any hope for municipal support for the ensemble is out of the question owing to the large charity obligations city and county are facing. In the meantime, the woman's committee, Mrs. Cecil Frankel, organizer-chairman, is hard at work securing subscriptions. This group of public-spirited women is planning a welcoming dinner for Maestro Klemperer late this month, in one of the largest local banquet halls. This affair should prove the opening gun in the Philharmonic Orchestra refinancing campaign.

Recital Season Opened

Several pleasurable recitals have already taken place. Nina Koshetz was the first recital artist of the season on the Friday Morning Club schedule, Mrs. Philip Zoebelin, managing chairman. The Russian soprano was in excellent voice and displayed vitality and versatility. Lester Hodges played admirable accompaniments.

A new concert course has been launched here by Jack Glendower. The first presentation was Michio Ito, dancer, with whom were associated Lillian Powell, Waldeen Falkenstein, Betty Jorden, Marjorie Boothe and Warren Crosby. They gave a finely varied program, distinguished, as all offerings by this dance-creator, not only by novelty of terpsichorean character, costumes and lighting, but also in choice of music.

John Crown, young Los Angeles pianist, who won the International Competition at Vienna, was heard in a recital including the Beethoven sonata, op. 111, the Brahms Handel Variations, Chopin and modern groups. Mr. Crown showed splendid technic and felicitous musicianship.

Hofmann Confirms German Cancellation

(By cable to the Musical Courier)

London, England,
October 16, 1933.

To the Musical Courier:

Your many readers are under a false impression that I will play in Germany this season Stop Please note that I have no intention of playing there Stop Manager De Koos booked Berlin without my knowledge and consent Stop Naturally I refused to accept Stop Best greetings.

Josef Hofmann.

[Editor's Note.—*The item to which Mr. Hofmann refers was read by him abroad in a September issue of the Musical Courier. Meanwhile, on October* 14, *this paper published the full report of Mr. Hofmann's decision not to appear in Germany.*]

London Promenade Concerts Reach Enthusiastic Close

A Plethora of Concertos—Beethoven's Ninth Symphony the Climax—Orchestra Shows Wear and Tear—A Few Novelties

By CÉSAR SAERCHINGER

London.—It is obviously useless for a temporary invalid to discourse more or less learnedly on the recent offerings in Queen's Hall, especially after the editor-in-chief divulged the fact of said invalidity in these pages for all to read. And yet I can tell you not only what went on, but whether it was good, bad or indifferent—always allowing of course, for the fallibility of the human judgment, especially when the body is in a horizontal position. For even "nursing homes" these days are radio-minded, and within forty-eight hours of my coming out of ether, my hands were fiddling with the dial.

I remember a previous occasion, some three years ago, when the voice of Rosa Ponselle, floating through the ether to my bedside, enabled me for the better part of an hour to rise superior to the most excruciating bodily pain and transported me to a state of celestial bliss. There was nothing quite so sensational in the experience of the past three weeks, nor happily—was there the need for it; yet as I lay there miles from the actual scene, I was, by tuning in to the Promenade Concerts, able to hear a few things that not only made one happy but forgetful of one's earthly shell. Whenever broadcasting is denounced, I shall remember this.

Myra Hess Branches Out

There was, for instance, Myra Hess' playing of the Brahms B flat piano concerto. Someone said it was her first performance of this diabolically difficult work, and while Miss Hess's playing is poetic rather than athletic, I must say that she rose triumphant from an encounter that she evidently has hitherto considered out of her line. No doubt her American admirers will have the benefit of hearing this latest addition to her repertoire, though some may still prefer her extraordinarily sensitive reading of the Schumann concerto, which she gave here a few days before the Brahms.

While we are on concertos, let me recall a few more performances that I was really able to enjoy while flat on my back. Well, there was Harold Samuel's playing of Beethoven's oh! so rarely heard B flat concerto (No. 2). It is amusing to watch the vicissitudes of masterpieces. Like the boy who, when asked how many symphonies Beethoven wrote, answered "Three; the Eroica, the Pastoral and the Fifth," the general public until a few years ago thought that the master had written but two concertos, the G major and the "Emperor." Gradually the C minor returned to popularity; then the C major, long considered a good beginners' piece, was taken from the conservatory shelf for the concert hall; and now the little B flat, No. 2, is experiencing a similar resuscitation. It takes courage to be the first in anything; Harold Samuel deserves praise not only for courage, but for a very convincing performance, without straining at the bounds of perfect simplicity.

Then we had Solomon's really brilliant and powerful playing of Brahms' D minor, and Benno Moiseiwitsch giving us the Chopin E minor—neatly with all the expected charm and without opening unexpected depths. Switching to the violin, Alma Moodie played the Mozart A major concerto, Renée Chemet the Mendelssohn, and Arthur Catterall the Tschaikowsky. On a Bach night a little earlier Yelly d'Aranyi played the Leipsic cantor's A minor, and, with her sister, Adila Fachiri, gave their now familiar performance of the two-violin concerto in D.

Those "Modern" Primitives

Something of a savory came over the ether in the shape of a two-piano concerto by François Poulenc, played by the composer and Jacques Février. When you hear some of these "modern" compositions, the good old classics really begin to sound modern; and maybe Poulenc's pseudo-naïveté isn't so pseudo after all. But it's as pretty as there's

(*Continued on page* 9)

METROPOLITAN OPERA HOUSE CELEBRATES FIFTIETH YEAR

Fifty years ago, on October 22, 1883, the Metropolitan Opera House first opened its doors. The Musical Courier, together with the rest of the artistic world, extends its congratulations to the directors of the treasured institution and to its distinguished artistic director, Giulio Gatti-Casazza, and his corps of able assistants.

Philadelphia Orchestra Begins Season

Stokowski Conducts Concert Honoring Memories of Curtis and Van Rensselaer

By MARGARET M. CODDINGTON

Philadelphia.—The thirty-fourth season of the Philadelphia Orchestra began with the usual pair of Friday afternoon and Saturday evening concerts on October 6 and 7. The program was also repeated for the first Monday evening concert on October 9.

Dr. Leopold Stokowski was greeted with warm applause when he appeared on the stage. After duly acknowledging the ovation, he spoke of the great loss sustained by the Orchestra Association during the past few months in the death of Cyrus H. K. Curtis, a loyal friend and generous supporter of the orchestra, and of Alexander Van Rensselaer, president of the Orchestra Association from its founding until the time of his death, this past summer. He appealed for the continued support of the subscribers, and their generous donations to the fund, which is to be known as the Alexander Van Rensselaer Fund, to which anyone may contribute any amount, large or small. These moneys are to be used in buying tickets for those who are unable to purchase tickets for themselves. It was then announced that the orchestra would play Handel's Funeral March in memory of these two loyal friends of the orchestra. The audience rose and remained standing during the playing of this number.

Transcriptions by Conductor

The opening number of the regular program was the Bach fugue in C minor, transcribed for orchestra by Dr. Stokowski and given an impressive reading. Following this came the Schubert symphony No. 7, in C major, in which all the wealth of detail as to themes, *tempo*, and nuances, was magnificently brought out.

(*Continued on page* 8)

Seasonal Prospects for Paris Unusually Rich with Promise

Long Lists of Events in Opera and Concert Reveal Many Standard and New Works—Multitude of Celebrated Soloists to Appear

By IRVING SCHWERKÉ

Paris.—The Paris season looms up luscious with possibilities, and lovers of music are anxiously waiting for the onslaught to begin. Everybody and everything available—and what artist is not "available" these days?—are held forth in prospect, and chances seem that the French capital will again make a world-breaking record. As opera is a much-debated subject, I might commence by telling you what we have to look forward to in that line.

The nation's "first" theatre, the Paris Grand Opéra, directed by Jacques Rouché, will continue its repertoire (of Barber of Seville, Faust, Rigoletto, Tristan, The Ring, Lohengrin, Tannhäuser, Traviata, numerous ballets, etc.), will revive L'Enfant et les Sortiléges, by Maurice Ravel; Salade, by Darius Milhaud; La Korrigane, by Charles-Marie Widor; Salammbo, by Reyer and Namouna, by Lalo; and create the following works: Rolande et le Mauvais Garçon, opera in five acts, by Lucien Nepoty, music by Henri Rabaud; Perkain, lyric drama by P. B. Gheusi, music by Jean Poueigh; Oedipe, opera by Georges Enseco; La Samaritaine, by Edmond Rostand, music by Max d'Ollone; La Princesse Lointaine, by Edmond Rostand, music by G. M. Witkowski; Divertissement, ballet by Gabriel Pierné; Adonis, ballet by Gabriel Boissy, music by Déodat de Severac; Polichinelle, ballet by Claude Véran, music by Nicolas Nabokoff; Aveux et Promesses, ballet by Georges Migot; L'Indiscreet, ballet by Guy Ropartz; Bagatelle, ballet by Leandre Vaillat, music by Adolphe Borchard; and Un Baiser pour rien, ballet by Nino, music by Rosenthal. Many of the leading operatic singers of the day (Norena, Melchior, Leider, Lotte Lehmann, to mention only a few) will be heard, as well as a brilliant list of conductors, Furtwängler being one of them.

Opéra-Comique's Roster

This popular theatre, directed by M. Gheusi, offers a repertoire comprising Carmen, Manon, Lakmé, Werther, Tales of Hoffmann, Barber of Seville, Tosca, Madame Butterfly, Bohème, Mignon, Mireille, Les Noces de Figaro, Pelléas et Melisande, Le Roi d'Ys, Louise, Les Pécheurs de Perles, Le Pré aux Clercs, Tarass Boulba, Frasquita, Les Noces de Jeannette, La Femme Nue, Paillasse, Vieux Garçons, Le Maitre de Chapelle, Cavalleria Rusticana, Cosi fan tutte, Gianni Schicchi, Les Rendez-vous bourgeois, Valses de Brahms and Jeux de Couleurs; the following revivals: Tristan, Sapho, Le Juif Polonais, Le Jongleur de Notre Dame, Fortunio, Ariane et Barbe-Bleue, Penelope, Les Dragons de Villars, Les

(*Continued on page* 20)

Maurice Renaud Passes

(By special cable to the Musical Courier)

Paris.—Maurice Renaud, eminent operatic baritone, died here on October 16, after a long illness. He was seventy-two years of age.

I. S.

(*Continued on page* 16)

Fifty Years Ago at the Metropolitan

By HENRY S. ADAMS

NOT of New York could it be said on the twenty-second of October in the year of grace 1883 that she was to be numbered with "those slothful persons which will not travail." Bravely she gave birth to a lusty boy, the National Horse Show, at half past nine in the morning; and, finding the pains of labor going on, she stuck to her task of motherhood with ideal fortitude and at eight of the clock in the evening decided to call it a day by making it twins.

The younger of these twins was a girl, the Metropolitan Opera House. She looked big enough in all conscience—so much so that she was dubbed immediately "the White Elephant," although, as a matter of fact, her color was sort of "yaller." Nevertheless, she was set down as a rather puny child who could scarcely be expected to live. I can recall much cattier remarks than that; I might even apply a stronger adjective to some of them.

It was this way. The baby upon whose coming into the world a million and three-quarter dollars (a pretty sum for days of five decades ago) was lavished, had an older sister. Her name was Academy of Music and her home down at Fourteenth Street and Irving Place. As is sometimes the way with older, much older, sisters, this one had commanded undivided attention in the operatic family for so many years that she came to think herself the only pebble on the beach, to quote a phrase long since sent into the discard.

MRS. WILLIAM ASTOR,
mother of John Jacob Astor, and the acknowledged leader of New York society at the time of the Metropolitan opening. Mrs. Astor never posed for a photograph. The only known picture of her is this painting, which hangs in the Fifth Avenue mansion, showing her in the costume of a Russian countess.

The truth is, Sister's nose was quite out of joint and she made no bones in letting the town know precisely what she thought about it. As for her friends, what they did not say they simply did not think of.

"Poor little child," I remarked to myself as I reached the Broadway sidewalk that October morning; for it was one o'clock by the time the last strains of Faust had died away in "the largest audience room in the world." It was the longest performance of the Gounod opera that I ever sat through. Inexcusably long, I should say. Many in the audience felt that way and, as there was no novelty in the evening, from eleven o'clock on there was a steady drifting homeward. But not I, young in years. For me it was an occasion of occasions and I proposed to make the most of it. With my indulgent uncle, who had treated me to the "show," I drifted down from my five-dollar balcony seat, where the seeing was none too good, and sat the evening out in a ten-dollar orchestra stall. This was my first and only offense of the kind at the Metropolitan; it is done, I know, but I have a sturdy New England conscience and getting more than I pay for is not to my way of thinking. However, that was a long time ago and the impresario (that is what an opera manager was called then), Henry E. Abbey, being dead and gone, can no longer hold my petty sin against me.

A Whole Town A-Flutter

I went to the Metropolitan with, I suppose, the mixed emotions that all day had been stirring the fashionable end of town to its very depths. I had read in that morning's Tribune: "Tomorrow the gossips can meet and fight the battle of the houses at the clubs and elsewhere." A battle royal was being waged.

But this was nothing new to me; it was only the grand summing up of a conflict that had been getting hotter and hotter from the day the news came out that J. Cleaveland Cady had designed a magnificent new opera house to be built on the entire west-side Broadway block between Thirty-ninth and Fortieth Streets—"hopelessly uptown," the wiseacres lost no time in saying. The Academy of Music was a "closed corporation" so far as its boxes were concerned and certain families, newly of the elect or standing on the threshold of the world of fashion, had to have some place to go—and sit in state.

As was natural, the conflict took on fresh zest when the boxes were "distributed" in the May of that inaugural year—to be "later changed by private agreement." It was fight to the death with a vengeance then. Amusing as it all may seem in the present day and generation, this was serious enough when the late old Mrs. Astor was the last word of authority in New York society.

Obviously, sides must be taken and month after month there went on talk as to who should be where—to what extent loyalty to the old should take it out in snubbing the upstart that had presumed to attempt to bring into being a revolutionary order of things. . . .

The Curtain Is Up

Perhaps the foregoing prelude should have left me in a state of mind more concerned with things belligerent than musical; but I was at the Metropolitan to enjoy my second Faust, and settled down to do so. It was not a great performance as compared with some of those which eventually fastened on the Metropolitan the name of *Faustspielhaus*. But it was a good performance, made especially interesting by the circumstance that it brought back to the local operatic stage Italo Campanini and Christine Nilsson. On the whole, it did not impress me so strongly as my first Faust at the Academy of Music with the same Campanini, Alwina Valleria, Giuseppe Del Puente, Antonio Galassi, and Annie Louise Cary, and Luigi Arditi in the conductor's chair. Campanini bids fair to remain my favorite tenor; I never expect to look upon his like again. And I have heard every one of the top-notchers of the past half century—including Julian Gayarré, that son of a Spanish blacksmith, and the hoped-for successor to Mario, who never came to this country. There was something about Campanini as a singer, and to no small extent as a good-looking actor, that tempts me to become controversial.

Unfortunately, Campanini was falling away from his prime when Faust opened the initial season at the Metropolitan. He was still a fine Faust, to be sure; and as the season progressed he gave no poor account of himself in the same rôle in Mefistofele; as Edgardo; as Lohengrin, and so on. But all passes in the personal side of opera; he no longer lived quite up to the ideal of the portraits of Faust and the Guglielmo Meister in Mignon that were treasured in my memory.

Unfortunately, once more, the same thing was true of Nilsson—an idol of my childhood through hearsay. I remember how upset I was when I heard a club man refer to her as a "thoroughbred" and say she played poker. I was young, and not too knowing. When she returned, a widow, the year before, I had heard her in concert. Nilsson was a Margherita to reckon with, not only in Gounod's opera but in Boito's later on at the Metropolitan—when she "doubled" in accordance with the precedent established at the première of the revised version of this work at Bologna, singing Elena as well. And I have pleasant recollections of her Elsa and Donna Elvira. She left the New York stage, as she came to it, a great artist—only, at forty, the voice had lost some of its first freshness. Sorrow, I suspect, had something to do with this.

(*Photo by White.*)
INTERIOR OF THE METROPOLITAN OPERA HOUSE

A Contest of Impresarios

As an interlude, I come to the battle within a battle—a twofold one. It, too, made things lively that day. But this was extra-society; it was an artistic war between the houses. There was the how-de-do of Abbey snatching Del Puente away from Colonel James Henry Mapleson, the doughty impresario of opera at the time-honored Academy of Music. Mapleson, it seems, had agreed to pay this distinguished baritone $350 a week, increasing the amount to $400 in "the provinces." Abbey went his deadly rival rather more than one better; he "imposed" the condition of $500 a week, for three appearances, with traveling expenses, a carriage to and from the opera house and half a dozen seats for each and every performance. Mapleson was obdurate, of course; that was his custom. So Del Puente pleaded with him thuswise by letter: "You are a married man and a father and can understand this. The years fly." And there was the Tribune saying that morning: "The courts will decide today whether Mme. Lablache shall be Marta at Thirty-ninth Street and Broadway, or Teresa at Fourteenth Street and Irving Place."

Mapleson lost—on one count. Del Puente was the Valentine of that memorable first evening of glorified grand opera on Broadway. Here was the only Escamillo I am familiar with who really filled the bill as the bull-fighter of Carmen—in which he appeared at the Academy of Music along with Minnie Hauk, Campanini and Valleria in the palmy days of the Mapleson régime. With a voice of superior quality, he had a figure that fitted the part like a glove. Never shall I forget his Escamillo; it was a once-for-all portrait that hangs in my gallery with the Hamlet of Edwin Booth and the Katharine of Ada Rehan.

Franco Novara, always a serviceable singer, as Mefistofele; Sofia Scalchi, she of the velvety voice which had been paired off with Patti's in Semiramide, Linda di Chamounix and Marta at the Academy of Music to packed houses, as Siebel; Louise Lablache (substituting for her mother), as Marta; Auguste Vianesi in the conductor's chair—there the evening's artistic record on the other side of the footlights comes to an end. Vianesi had his troubles, too; the orchestra pit was lowered before the opening, after the manner of Bayreuth; but he did not like it and there was a reversion to normal.

Visually, this Faust was a decided advance over the usual at the Academy of Music—where Mapleson was prone to count the dollars carefully with the exception of a few very spectacular operas like Aida and Mefistofele. A new era of elaborate scenic production had set in.

In the Lobbies

On the nearer side of the footlights the entr'acte talk, as echoed the next day in Mayfair, divided itself into three parts—of which the performance furnished by no means the liveliest discussion. For music then was no more the all of opera than it is today. The decorations of the house by E. P. Tredwill, of Boston, had their innings and many were the sound beratings they got. What chance had the women in the boxes, sitting a bit uncomfortably in unupholstered chairs, against that sort of background? "That sort" was a yellow brocade with a dim rosy glow provided by interwoven red threads. It was artistic, no doubt, and much was made of the fabric coming from American looms; but the effect of gowns created for an evening of evenings and of the light of a Golconda array of jewels was lost in the draperies—which were part and parcel of a vast scheme in which old ivory, yellows and gold ruled the picture. A long time was to elapse before such criticism ceased.

Then again, the arrangement of the boxes was not to every one's liking. Those *baignoirs*, for one thing; they were all right in the Latin countries of Europe, maybe, but here there were an even dozen of them behind a "parquet" seating a trifle under six hundred. In other words, they occupied the greater part of the space where now the "railbirds" have their stamping ground—to the material advantage of the box office on a "good night." The Union Club dignified this unwonted—to some extent unwanted—circle by taking one of the boxes and in the roster also were N. J. Haines and F. Ward, each of whom had a part in making history. But the tone was not that of the *parterre* and the first tier—which began their respective careers with a social inter-relationship that long ago ceased to exist. Bradley Martin, J. Pierpont Morgan, George F. Baker, Levi P. Morton, John W. Drexel and Mrs. Marshall O. Roberts were representatives of untold wealth in the first tier.

The *baignoirs* and the second-tier boxes later disappeared and, where the "golden horseshoe" touches the frame of the stage, there is a bulge for a better view of the operatic goings on than in the original design. Save for these changes (and decorations of a considerably brighter character after the house was gutted by a fire), the

(*Continued on page* 21)

EXTERIOR OF THE METROPOLITAN OPERA HOUSE
at the time of its construction

Musical Season in Berlin Opens Timidly with Opera

Giannini in Carmen—Lyric Prospects and Plans—Cortot Cancels Appearances—Gigli, Raisa, Stabile, Rimini, to be Heard

BERLIN.—Today, Oct. 1, is *Erntedankfest*—or, as Americans would translate it, Thanksgiving. It is another of those myriad newly-coined Nazi festivals. If the inhabitants of Berlin have any reason this day to be thankful for musical benefits, present or prospective, they must either have unusual gifts of foresight or have become very easy to satisfy. Every day seems to make it clearer that the season now almost upon us will be a very skimpy one. They say that Furtwängler is tearing out tufts of his yellow hair in a desperate effort to induce prominent foreign artists to perform at some of the Berlin Philharmonic and other concerts. But it looks as if the excellent Staatsrat and great conductor might as well spare himself his nervous and depilatory frenzies (he has a peaked and worried appearance, by the way). They may come from Italy, these much longed for artists, but they probably won't come from anywhere else. I wrote you not long ago that, after Josef Hofmann and Jacques Thibaud had cancelled their appearances in Berlin this season, even the idolized Alfred Cortot might be expected to follow suit. Well, it was a true prophet that cried, not in the wilderness but on the Kurfürsten Strasse. Cortot has officially and explicitly "said off," and that's that! Remains one American still to be heard from—the energetic young composer-conductor, Werner Janssen, announced to do two concerts with the Philharmonic in the course of these next months. Then also there is the worthy Pierre Monteux, about whom the Bernburger Strasse has twice gone into florid and rapturous hysterics, and of whom even Goebbels spoke approvingly, whether or not he realized that Monteux's family tree was nourished by a sap which no genealogical chemist could truthfully pronounce 100% Aryan.

OPENING STRAINS OF THE SEASON

Concerts are due to make a timid start this week. There will be a few recitals of an unexciting nature and Erich Kleiber will give the first of his three Philharmonic programs. The opera houses have necessarily been a little more industrious. At the Staatsoper, Dusolina Giannini, in the course of filling nine guest performances, has illustrated for the first time her ideas on the pressing subject of Carmen. Tristan has been given with Frida Leider, the admirable young Hans Grahl, and that superlative artist, Alexander Kipnis. I hasten to explain that I am making a record of his performance of Wagner's tragedy only because in this town we so seldom hear the work. The Städtische Oper is to restore it to its repertory this winter, but on Unter den Linden we shall probably not hear much more of it till St. Patrick's day, at the earliest. Why not? Well, find the Isolde!

We have further been edified by the spectacle of the American soprano, Margaret Halstead, guesting as Venus in Tannhäuser. Several of her gestures were stately and her *toilette* of satin smote the gaze in a rich resplendence of white. A collation in her honor followed the performance. Artistically, the distinction of the evening belonged to the Landgrave embodied by Alexander Kipnis with a stateliness and a lofty benignity which, combined with the magnificence of his singing, make him a typical exemplar of what the French, in spacious phrase, call a "basse noble." The opera was conducted by Robert Heger, who is thorough, routined and dull.

OPERATIC INTENTIONS

One of the newly promised joys of the winter at the Staatsoper is to be Rossini's William Tell. That is to say, William Tell with (or peradventure without) apologies to Rossini. For that arch *Dramaturg*, the admired Dr. Julius Kapp has been put on the traces of Rossini's musical and dramatic misdeeds and will undertake to perform a little plastic surgery. Well, if Dr. Kapp exercised phlebotomy, dichotomy, face-lifting or whatnot on the Huguenots, the Sicilian Vespers, the Trojans; and if he tried his best to make Wagner's Rienzi look like Adolf Hitler (for which reason I always wonder why he left the denouement as it originally was)—if, as I say, he did these things to these operas with impunity, then why under the sun should he not wring the neck of the Swan of Pesaro if it gives him pleasure? The newspapers hereabouts (which, as everyone knows, publish only that which is sanctioned by the Sovereign State) say that about a third of the opera has been changed (presumably to suit the taste and the political exigencies of the times). Some of the music usually cut is to be restored, but about a third of the work will be "improved" by an injection of "the best pieces" from Rossini's Tancredi, Otello, Zelmira and Moses (horrors!). Certain of us older pudding heads have always understood that when Rossini wanted to do any such skin-grafting to beautify or otherwise benefit the body of a new opera he did the transferring himself. But peace, dearly beloved! We'll cross that bridge when we come a little nearer to it.

AN ITALIAN "STAGIONE"

At the Städtische Oper next week there is to be a seven-day-long real, spaghetti-fed Italian *stagione*. Gigli, Raisa, Toti dal Monte, Rimini, Formichi, Stabile and a few others, with Ettore Panizza brandishing the little stick, will delude some of us into a feeling that the late Chicago Auditorium, the Metropolitan and the Scala have come to Charlottenburg. Apparently a big sale is expected, for downstairs seats are to cost fifteen marks apiece (nearly seven devaluated dollars, if you please!). The repertoire is Trovatore, Aida, Barber of Seville, Tosca and Lucia! Berlin is terribly curious as to Lucia, which it knows about as well as New York knows Hans Heiling or Jessonda. A pity that the Italians are not bringing Norma in their kit bags! As it is, Raisa will be heard only in Tosca—for which the prices will be boosted to twenty marks.

Speaking of tickets, the music critics of Germany are now to have their immemorial allowance of two apiece trimmed by fifty percent. Instead of being bored in chosen company they will henceforth enjoy the high privilege of being bored alone. Presumably some measure of state economy underlies this latest saving. Judging from the size of most operatic audiences these days I should think that the opera houses, instead of practising such retrenchments, would have dowered every critic with a dozen tickets instead of two. A couple of other "Germanizing" innovations at the Staatsoper which I ought, perhaps, to cite in passing are the reformed typography of the programs, in which Gothic in place of the earlier Latin letters are employed; and the renaming of the various rows and sections of seats, by virtue of which non-Germans will have much more difficulty in locating their places than formerly, when the various parts of the house were merly called parquet, first balcony, second balcony, first row, second row, third row, and so on.

GIANNINI AS CARMEN

The Carmen of Dusolina Giannini, disclosed in the Staatsoper's newly-studied production of Bizet's opera, left the Berlin critics in an excited state. It bowled some of them over. Miss Giannini accomplished the difficulties of the German text (and Carmen is a diabolical work to sing in this tongue, which vitiates the pace and the character of the opera as it does those of few others). And in many ways she embodies the gypsy baggage magnificently. The part lies in her temperament and the color and texture of her voice lend themselves appropriately to Carmen's music, which calls for a voice of dark and sensuous timbre. She was not happy in her associates, however. Marcel Wittrisch is a deplorable misfit as Don José and Herbert Janssen is hardly better as the Toreador. Leo Blech's interpretation of the Bizet score has long been famous in Germany. I cannot imagine why, for many of Herr Blech's tempi are completely and irremediably wrong.

HERBERT F. PEYSER.

New Opera Company For Pittsburgh

Twenty-One Performances Planned This Season—Local Chorus, Ballet and Orchestra to Be Featured

PITTSBURGH, PA.—At last the Steel City is to have its own opera group, the Pittsburgh Metropolitan Grand Opera Company, Inc., which may develop into a permanent organization, if the plans and hopes of Chev. Antonio Certo, its foster father and general manager, are realized.

Outlining plans, Signor Certo, who is owner and publisher of the local Italian newspaper, La Trinacria, stated: "We are interested in developing an opera company that merits the support of the people. Although some of the leading rôles will be sung by non-Pittsburghers, the entire organization—chorus, ballet and orchestra players—is being drawn from the local musical field. We will give the people of our best, and will play square and keep faith with the people with whom we deal."

Nino Ruisi is the artistic director. He will also sing important parts. Dr. Joseph Rauterkus, dean of the music department of Duquesne University, is drilling the chorus of 120. Karl Heinrich is in charge of the ballet section, while James G. Borrelli is putting the orchestral men through their paces.

Giuseppe Creatore is conducting the first three performances at Syria Mosque on October 20 and 21. La Gioconda is the opening opera, with La Traviata listed for the matinee of the following day, and Norma the same evening.

Signor Certo plans to present a season of twenty-one operas, the most ambitious operatic enterprise ever attempted in this city.

R. L.

Chicago Opera Company Ends Its Boston Season Suddenly

Last Performances Complicated by Managerial Difficulties—Koussevitzky Plays New Tcherepnin Work

BOSTON.—The Chicago Opera Company, which began auspiciously on September 25 a scheduled four-weeks' engagement at the Boston Opera House, ended it more or less precipitately on October 14, after playing here three weeks.

The last few performances were rather precarious. The chorus, which had previously threatened a walk-out if past-due wages were not forthcoming from the producers, sang for the last time on Thursday, October 12, when the first curtain of La Gioconda was delayed for more than an hour. The various members of the chorus went back to New York in disgust, while a frantic management put on, the following evening, a performance of Trovatore in which the chorus was a hasty pick-up of local students. Faust, the Saturday matinee, was sung without any chorus whatever, save for an occasional backstage voice of a principal who was not for the moment otherwise occupied. In the evening, when Aida was the final bill, the management secured the services of a local chorus, which went through its paces in something more nearly resembling routine fashion.

It was a pity (as well as inexplicable) that the engagement should end so badly, for there was excellent business during the first two weeks, and though the final week opened poorly, it closed strongly despite all the difficulties on stage and in the orchestra pit. Bostonians must have been particularly avid for popular-priced opera if they continued to support the company under such circumstances, not to mention others like the omission of a rôle entirely in several of the performances; important instruments missing in the orchestra; practically no company rehearsing; delayed opening and generally slow performances; mixups on stage, furious conductors and prompters out-yelling one another, and so on.

EXCELLENT PRINCIPALS HEARD

What must have attracted the public was the continued excellent singing of many of the principals, in spite of the wretched handicaps under which they were working. In the confusion of the final week, increased by incorrect programs, one was not always able to know who sang which rôle, but from the *mélange* can be recalled gratefully the names, among others, of Marie Powers, contralto justifying her surname; Dorothy Chapman, coloratura soprano, who sang with astonishing tonal accuracy and musicianship in Lucia, the Barber and Rigoletto within the short space of four days; Santa Biondo, soprano, in Traviata and Faust; Lorenzo Cianfrini, baritone, an especially effective elder Germont in Traviata; Claudio Frigerio, baritone, an exceptional artist as Rigoletto; and Ralph Errolle, tenor, an excellent singer who kept his head amid trying circumstances.

Presumably there are many reasons and explanations for the difficulties. But one of the most important causes for grief was the system which dictated that many of the principals (and the scores and orchestral parts) should journey back and forth from New York, where the parent organization is still playing. One singer, for example, was notified in New York at 11:30 in the morning to come immediately to Boston to do a heavy soprano rôle; arrived here at six o'clock, went to the Opera House where she found no one; and finally went on for the evening performance without a semblance of a rehearsal, tired and among strange players and in strange surroundings. Similarly, the score and parts of Lohengrin (which had not been previously rehearsed) arrived at one o'clock on the day of the performance. Amid such conditions, it is astonishing that the performances went as well as they did.

SYMPHONY IN BRILLIANT CONCERT

Beautiful playing was vouchsafed by the Boston Symphony Orchestra under Serge Koussevitsky on October 13 and 14, when the program listed Haydn's symphony in D (with the horn calls), Beethoven's Eroica, and the first performances of the elder Tcherepnin's Three Pieces for Orchestra. The two symphonies were admirably performed. The funeral march of the Eroica was especially impressive, the *tempi* and scale of dynamics having been planned along the superlative lines of the musical structure itself.

Tcherepnin's music was inspired by The Masque of the Red Death by Edgar Allan Poe. Though it is scored for a colossal orchestra (practically every player of the Boston Symphony Orchestra was busy playing an instrument or more than one), the musical speech itself is slightly pretty; it is full of ingenious tricks, but never quite catches the *macabre* spirit of the story. The score, which is dedicated to Dr. Koussevitzky, was finished last year, but aside from the patent influence of recent orchestra masters (as well as Rimsky-Korsakoff), it seems scarcely a product of these times. None the less, the instrumentation is masterly. Exceedingly difficult to prepare and perform, the work was given a great presentation under Dr. Koussevitzky's baton.

CONSERVATORY NOTES

Alfred H. Meyer has joined the faculty of the New England Conservatory of Music, where he will give the course in Appreciation of Music.

Marie Sundelius, former leading soprano at the Metropolitan, will teach voice this season at the Boston Conservatory of Music.

Renée Longy Miquelle is on the faculties of the Curtis Institute and the Malkin Conservatory.

Marguerite Starrell, soprano, accompanied by Margaret Mason, gave a program at the Longy School on October 17. M. S.

IN NEXT WEEK'S ISSUE

WHAT THE BOSTON SYMPHONY ORCHESTRA HAS ACHIEVED

By MOSES SMITH

Howard Hanson to Conduct Contemporary German Program

On October 27, Dr. Howard Hanson, director of the Eastman School of Music, will conduct the Rochester Philharmonic Orchestra in a performance of works by contemporary German composers, to be broadcast to Germany and across this continent by the National Broadcasting Company.

Last winter Dr. Hanson, on a mission for the Oberländer Trust of the Carl Schurz Foundation, and at the invitation of the Berlin Philharmonic Orchestra, conducted a series of concerts in Germany, presenting works by contemporary American composers. It was then arranged that Dr. Hanson should conduct a program of works which he brought back to this country, in a radio concert early this fall. The concert of October 27 is given in completion of this arrangement. The works to be performed are: Prelude to a Fairy Tale, Ernst Toch; Chamber Music in Antique Style (Sandor Vas, pianist), Hugo Herrmann; Small Prelude, Karol Rathaus; Sweelinck Suite, Wolfgang Fortner; Epilogue, Rudi Stephan; and Festival on Monbjou, Hermann Wunsch.

Gieseking's European Schedule

Walter Gieseking's European tour preceding his arrival here on January 15 includes the following appearances with orchestras: Magdeburg, Cologne, Utrecht, Hamburg, Berlin Philharmonic, London Royal Philharmonic, London B. B. C., Frankfort, Dresden State Opera, Hanover Opera, Königsberg, Zürich, Neuchatel, Bochum, Geneva, Lausanne and Milan. He will also give recitals in the following cities: The Hague, Wiesbaden, London, Liverpool, Paris, Brussels, Hameln, Brunswick, Berlin, Munich, Prague, Brno, Freiburg, Berne, Erfurt, Hanover, Fribourg, Milan, Padova, Florence and Verona.

Musicians Return from Europe

Giovanni Martinelli, tenor of the Metropolitan Opera, arrived in New York on October 12 aboard the Italian liner Rex. Edward Ziegler, assistant general manager of the Metropolitan Opera Association, accompanied by his daughter, Suzanne, returned October 11 on the SS. Bremen, after his first European holiday in several years.

Sydney's Eisteddfod Enlists Many Choruses and Soloists

5,400 Entries Compete in Events Sponsored by Australian City—Noted Visiting Artists Heard—Prize-Winning Compositions Performed

SYDNEY, AUSTRALIA.—The official opening of Music Week and City of Sydney Eisteddfod in August at the Town Hall by the Premier, Mr. Stevens, was a brilliant function. Among the speakers were Lord Mayor R. C. Hagon; Sir Samuel Walder, president of the Eisteddfod; C. Lloyd Jones, chairman of the Australian Broadcasting Commission; and Roland Foster, president of Music Week and honorary director of the City of Sydney Eisteddfod. The hall was filled with an audience who assembled to hear the children's section of the Eisteddfod which opened with juvenile choral competitions. The judges' verdict was that the standard was of high merit, and the entries numbered 5,400. The list of competitors in every section was of such length that six halls were engaged every day for a week. In the vocal section, particularly in grand opera, voices of fine quality were revealed.

Jean Hatton, aged ten, winner with a rating of 100 of the State Vocal Championship for those under sixteen years old, created a sensation with her vocally splendid interpretation of Mallionson's Snow Flakes. The Interstate Choral Championship was won by Richard McClelland's students' choir, for which the prize was the Sydney Morning Herald's shield and a gold watch for the conductor donated by Messrs. John Fairfax & Sons.

The City of Sydney Cup, presented by Dr. Henty Smallpage, was won by the Sydney Male Choir conducted by Christian Helleman. During the week a civic reception was tendered by the Lord Mayor to the visiting choirs.

A musicale was given by the Lady Mayoress, for which the program was arranged by Roland Foster. There were mid-day organ recitals at city churches, and a musical exhibition held at the Blaxland Galleries, when musical instruments were shown. The primitive section loaned by Keith Kenney consisted of those of Australian Aboriginal, New Guinea, Solomon Islands, Singalese and East India. T .H. Kelly exhibited his virginal of Flemish origin; Dora Wilcox, a spinet, imported by Nellie Stewart, Sweet Nell of Old Drury; Madam Grieg, a dulcitone; Gerald Walenn, a Stradivarius violin and Tourte bow. Historic manuscripts of great value were displayed.

VISITING CONDUCTORS HONORED

The Musical Association of New South Wales gave a luncheon in honor of the visiting conductors and all those associated in the work for Music Week and the Eisteddfod. Lindley Evans, president, welcomed the guests, and the Minister for Education, Honorable D. L. Drummond, spoke of the Government's wish to establish a chair of music at the University. Other speakers included Dr. Arundel Orchard, director of the State Conservatorium; Brunsden Fletcher, editor of the Sydney Morning Herald; Leonard Francis, conductor of Cambrin Choir, Ipswich; Sir Samuel Walder and Roland Foster.

The Australian Broadcasting Commission arranged a concert at the Town Hall. A crowded audience listened to the two recent prize-winning compositions, Fritz Hart's The Bush and Lindley Evans' Australian Symphony for chorus and orchestra, conducted by the composers. Alfred Hill conducted his Maori cantata, Hinemoa, in which the soloists were Maggie Teyte, Tudor Davies, Wilson Ewart and the Maori Princess Wiki. The Australian compositions were brilliantly played and received great applause.

Sir Hamilton Harty has accepted the engagement of the Australian Broadcasting Commission and will arrive in Australia early next year to direct a series of orchestral concerts. ELIZABETH PLUMMER.

Kansas City Orchestra's Début Announced for Late October

Karl Krueger Selects Items for Opening Program

KANSAS CITY, MO.—The newly formed Kansas City Philharmonic Orchestra, with Karl Krueger at the helm, has aroused this city to a high pitch of expectancy. On October 24, the opening concert in the evening series, the following program is to be presented: symphony No. 5 (Tschaikowsky); A Night on Bald Mountain, and Entr' Acte from Khovantschina (Moussorgsky); scherzo from A Midsummer Night's Dream (Mendelssohn); first Gymnopaedie (Satie); Bolero (Ravel).

The Kansas City Guild of Music and Allied Arts Teachers presented their students in a diversified, interesting program on October 10 before a capacity audience. The musical numbers preceded and came between the acts of the play, The Clockmaker's Son, staged by Lenore Anthony. Walter Ehrnman's chorus sang César Franck, Palestrina and Dickinson songs. Mary Craig, Freda Draper, Edwin Letson and Joseph Meyer, under the direction of Edna Forsythe, joined forces in Saint-Saëns and Pinsuti quartets. Markwood Holmes' pupils from Fort Scott, Kans., played the piano quartet in E flat major (Schumann) and Allegretto Scherzando, op. 30 (Tschaikowsky). Flutists from Brown Schoenheit's class projected the flute quartet, op. 103, of Kuhlau.

Flawless technic, poetic expression and a limpid tone were salient points of progress in Gertrude Bihr's recent piano recital. The taxing program included Italian Concerto (Johann Sebastian Bach); prelude fugue and variation (César Franck); G minor ballade, B flat minor Intermezzo and B minor rhapsody (Brahms); and E flat major concerto (Mozart), in which Charles Maehl, pianist, of St. Louis, gave excellent support at the second piano. A Juilliard scholarship winner for the second time, Miss Bihr returned to New York on October 1 for further study.

Richard Canterbury, president, with the directors of the Kansas City Music Teachers' Association, dispensed hospitality at their annual reception on October 16. The program included a talk by Mr. Krueger, Terpsichorean divertissement by the Dorothy Perkins' dance group and vocal soli by Gladys McCoy Taylor and Joseph Meyer.

Brahms and Schubert Lieder, a Hérodiade aria (Massenet) and Campbell-Tipton, Hamblen, Clarke, Barnett and Test songs were projected with good style by Kenneth Jarman, baritone, on October 8. Marie Rozelli contributed harp selections by Zabel, Flotow and Falzi. Helen O. Palmer was the accompanist.

Ottley and Louie Collier Cranston will give presentations of High Lights of Opera this season, their students appearing in solo and ensemble numbers in costume with appropriate stage effects.

On October 1 Rossiter Howard, director of the Kansas City Art Institute, and Mrs. Howard were extended a sincere welcome by 3,300 members and friends at a garden party on the grounds of the institute. W. Rickert Fillmore, president of the Kansas City Art Institute, and Mrs. Fillmore, introduced our recently acquired citizens. Mrs. Evelyn Kubik and her sons, Howard and Gail, gave the musical program in U. S. Epperson Hall. Martha Belle Aikins, Frances Aikins and their group interpreted modern dances on the south lawn, the Garcia family and Joe Lopez presented Spanish and Mexican dances in costume, and Mabelle Glenn's chorus from Westport High School sang folk songs in costume. C. C. B.

Bori Opens Buffalo Concert Season

Metropolitan Soprano Wins Ovation—Many Musical Events Scheduled

BUFFALO, N. Y.—A brilliant, capacity audience gave Lucrezia Bori an ovation upon her appearance at Elmwood Music Hall, the event being the first in the Zorah B. Berry's Philharmonic Concert Series. The charming singer was at her best in her operatic arias, her accompanist, Frederick Bristol, contributing a group of well played soli to the generous program.

The balance of this series comprises outstanding artists, including Albert Spalding and Ossip Gabrilowitsch, Fritz Kreisler, Serge Lifar and his dance ensemble, Vienna Choir Boys, Lotte Lehmann, Sergei Rachmaninoff, and Rose Bampton with Richard Crooks.

The Boston Symphony Orchestra, under the baton of Serge Koussevitzky, has consented to stop in Buffalo *en route* to Chicago and give a Sunday afternoon concert, the same program arranged for Chicago. Buffalo owes a debt of gratitude to Marion de Forest, local manager, for this opportunity of hearing the Boston players.

The Sunday Evening Ensemble, all local performers, will present the opening musicale in their series of five on November 19.

The Chromatic Club announces its list of afternoon programs under the chairmanship of Ilona McLeod, and three evening recitals by Guiomar Novaes, Jeanne Dusseau and Sylvia Lent, arranged by R. Leon Trick.

The Buffalo Choral Club of women's voices, under the direction of Harold A. Fix, with Mrs. Gustav Maassen, accompanist, has started activities and will give its first concert in December.

The Rubinstein Chorus, of which Mr. Trick is director, Maurice Nicholsen, accompanist, and Mrs. H. P. Williams, president, has resumed rehearsals in preparation for its first concert.

Anna Kowalska, Harriet Lewis, Mrs. Nathaniel Norton, Eva Rautenberg and Ethyol McMullen presented the program at the first meeting of the Wednesday Morning Musicale.

The faculty of the First Settlement Music School, under the direction of Dorothy Hebb, includes Muriel Halliday, Laura Kelsey, Louise Sleep, Marie Mohr, Herman Surasky and William Carman. Lessons are given in piano, voice, violin and cello and class lessons in ensemble, two-piano and choral work.

L. H. M.

Philadelphia

(*Continued from page* 5)

The final programmed number was Dr. Stokowski's arrangement of excerpts from Wagner's Das Rheingold. These were cleverly transcribed into a symphonic number, which followed closely the sequence of the opera. It was enthusiastically received, whereupon after several returns to the stage, Dr. Stokowski mounted the dais and conducted the orchestra in two encores, his own transcriptions of Ein' feste Burg, and the first act of Parsifal. Both were finely done, and were greeted with tremendous enthusiasm.

The new stage setting of the orchestra is a delightful change from the glaring setting of previous years. It is much more restful to the eyes, and also brings out the orchestra and conductor in sharper outline.

M. M. C.

Scholarships Offered at Community Center

With an augmented faculty the Community Center Conservatory of Music, New York, enters upon its third season. Among the newly appointed instructors is Beya Knauer, Viennese pianist, who studied with Artur Schnabel and Alfred Cortot. Mme. Knauer's classes abroad were devoted particularly to work with young boys and girls, and she will introduce the modern Viennese system to children at the Community Center, beginning at the age of four.

This year the conservatory offers free and partial scholarships in violin, piano, voice and cello, as well as in all other departments. Examinations for the scholarships will be held from October 23 to October 30.

Don Cossack Choir Here

The Don Cossack Russian Male Choir, composed of thirty-four former Cossack cavalry officers led by Serge Jaroff, arrived October 15 on the SS. St. Louis to begin their fourth tour of the United States.

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Lots of Work and Lots of Play Help a Tenor to Sing in Opera

Nino Martini Enjoys Life and Writes Poetry in Leisure Hours

Nino Martini, the new tenor who will make his début with the Metropolitan Opera Association this season, comes from Verona, Italy. Let there be no mistake about the fact, for he has been claimed by the Spanish, French and various other nationalities. To Verona he owes much, he says, for not only is it his natal city, where even as a young chap he wandered about the beautiful amphitheatre, but it was in that very edifice that the adventure occurred which started his kaleidoscopic career.

Readers will recall that about five years ago, Maria Gay and Giovanni Zenatello produced open-air opera at Verona. One memorable evening, when Gigli had overcrowded the arena, young Nino Martini was present. At that time he met the Zenatellos.

"From the moment we saw him, we liked him," said Mme. Gay, as she, Mr. Zenatello, their daughter, Martini and the writer met for lunch at the Zenatello New York apartment.

"And it was a mutual feeling," remarked Martini, who had just come in from morning rehearsal. "Indeed, I have felt ever since that I found a second mother and father."

"There must be some psychic bond between us," said Mme. Gay, "for, invariably, when I am at the Columbia Broadcasting Station, I am asked where my son is."

"And yet there is no family resemblance," laughed Mr. Zenatello, "except our mutual Veronese Italian accent."

Began Career Early

The conversation then reverted to Martini's career. Asked if he had always wanted to be a singer, he said that until he had met the Zenatellos he only studied music casually. "I always loved music, but I had never considered making it my aim in life, until my benefactors here suggested it. Then the idea took hold of me with a vengeance. Up to that time I had taken life easily, and I'm afraid all I thought of was how to amuse myself."

"Yes, there's no question but that Nino likes to play," Mme. Gay declared. "Fun is still in him, despite the fact that he has worked hard during the last four years and this summer was obliged to prepare his Metropolitan repertoire."

"But you must admit that you don't work hard yourself all the time," Martini addressed Mme. Gay. "Don't you take all day off on Sunday?"

"Please don't begrudge us our Sundays," interposed Mr. Zenatello, "with every day in the week crowded with lessons and auditions."

Mme. Gay went on to explain that the ladies have already attempted to spoil Martini, but he accepts adulation philosophically. Though Martini has decided individual preferences, yet both blondes and brunettes have a chance, just so long as they do not take him too seriously. A lover of good times, his work comes first.

A Persistent Sibyl

Nino Martini, though gentle in spirit, has a positive character and is unabashedly frank. He is proud of his twenty-eight years. Even in the face of contradiction he sticks to it. He tells the tale of a palmist who read his future recently. What seemed to impress the holder of Martini's hand was not so much what was indicated in coming years, but the fact that his hand said he was only twenty-three years old. No insistence from Martini could convince the wise one that he is twenty-eight: "Hands never lie," she insisted, "you are only twenty-three."

At twenty-eight, therefore, we find Nino Martini with four years' serious musical activity, which has included a tour of Europe sponsored by Lasky (when he first heard the tenor sing after a short time of study with the Zenatellos); a year's appearance with the Philadelphia Opera Company; a year's intensive radio work, which netted him the Columbia Radio medal last spring; and now a contract with the Metropolitan Opera Association, and his début scheduled for the early part of January, 1934. There is also a new commercial radio hour series in which he sings every Sunday evening at nine o'clock.

(*Photo by Apeda*)
NINO MARTINI

"Only two facts cause me disappointment," said the tenor. "First, that my widowed mother, living in Italy, cannot be present for my Metropolitan début, and, secondly, that I am unable personally to answer all the letters which I have received since I have been broadcasting. I have had some extraordinary glimpses into life through this fan mail. People in all walks of life seem to enjoy my singing, judging by what they write. Four cases, especially, have made an indelible imprint. Each claimed that he was on the point of suicide, and, on hearing me, decided that there was something in life that must be beautiful and worth-while living for. Patients in hospitals are a large percentage of my radio admirers that make the list swell."

Martini told the writer these facts with such wistfulness that Mme. Gay feared he might be taking himself too seriously! "You'd better look out, my son, or the public will be awarding you a medal of valor," she laughed. Whereupon the tenor produced a bronze medal that he had that morning received from an artist associated with the Italian booth at the Century of Progress: "Yes, here it is. And I'm going to carry it in my pocket for good luck."

In his spare time Martini likes to write poetry. He now has to his credit some lyrics on music, for which he is racking his brain to find appropriate settings, and he promises that as soon as the compositions are finished he will sing them first over the air.

"Unfortunately, I'm having a difficult time," he grinned, "for Verdi, Puccini and all the other boys had all the good musical ideas first."

M. T.

Schmitz Conducts Fourteenth Annual Summer Class

E. Robert Schmitz, French piano virtuoso and pedagogue, conducted his classes this summer in Denver, Colo., at the Kent Auditorium. The regular attendance for the classes numbered forty advanced teachers and performers who had come from twenty-seven different states. The sight-reading contest, for which pieces had been written especially by Charles Haubiel and Wallingford Riegger, took place at the end of the session, and was followed by the contest on contemporary music, in the course of which the contestants brought to light new works by John Ewarts (of Brooklyn), Lieberson (of California), Hendricks (of Denver), James Sykes (Eastman School, Rochester), Chester Klee (Rochester) and Louis Danz (of Anaheim).

The chamber music class held a series of six concerts open to the public. Major works by Ernest Bloch, César Franck, J. S. Bach, Schumann, Brahms, Casella, Beethoven, Couperin and R. Gerhardt were performed by the artist pupils, assisted by professional musicians of Denver. Works employing wood winds and string quartet with piano were heard, several of which were conducted by Mr. Schmitz.

The annual Schmitz Scholarship of $130 was won by Margaret Fisher, of New York. The examinations for full authorization as representatives of the Schmitz work were passed successfully by Mrs. Willie Emerson Murray (Oklahoma), Helen Frederick (Terre Haute, Ind.), James Sykes (Philadelphia), and Mona Smith (Ogden, Utah), who have thus become members of the Schmitz Council of authorized representatives. Renewals of authorization were given to Mrs. Calogeras, Miss M. Ricks, A. W. Riggs, Mr. and Mrs. E. Schoettle (all of Denver), Miss M. Cassell (New York), Mrs. Duncan (St. Louis), Miss E. Freimuth (Duluth), Mrs. Hackett (Iowa), Mrs. Jenkins (Salt Lake City), Mr. Roeder (Hollywood), Mrs. Stead (Chicago) and S. S. Edouard (Montreal). Following his examination Mr. Sykes was engaged as a faculty member of the Lamont School of Music, Denver.

Several other contestants who passed only partial examinations will complete their tests in the early fall. The location of the session next summer has been voted for Duluth, Minn.

London Prom Concerts

(*Continued from page 5*)

any call for, as the Scotchman said of the nude in the Art Gallery. Poulenc and Février are quite good jazzers in their own French way.

There hasn't been much in the way of novelties in these last weeks. Hindemith's News of the Day overture is cleverly suggestive of that journalistic bustle which we like to think is an American monopoly. Its helter-skelter dissonance is amusing if not profound; even my nurse liked it. But the adagietto from Mahler's ninth symphony is what "got" the lady neighbor in the next room—for she sent in to inquire what it was. Poor Mahler; he surely never expected to have it torn from the bosom of his symphony to atone for the impertinence of Hindemith!

Delius, seventy, blind and nearly paralyzed, still dictates scores to his amanuensis at Grez-sur-Loing, though the amanuensis, Eric Fenby, says this Idyll, for soprano, baritone and orchestra, just heard at the Proms, may be the last. At that, it is not new, being a re-cast of music from an abortive early opera, Margot la Rouge, to which verses from Delius' favorite poet, Walt Whitman (Once I Passed Through a Populous City), have been fitted. It is for baritone, soprano and orchestra, and like much of Delius revels in that ecstatic pastoral mood which seems to delight the contemporary English heart, but is hardly a match for Whitman's passionate self-revelations. Sir Henry Wood for once snatched the manuscript before another titled conductor got hold of it, and served it red-hot to what Ernest Newman calls "the most easily pleased audience on the face of the earth."

A new Symphonic Movement (No. 3) by Arthur Honegger had its first English hearing at one of these Proms, but escaped my watchful ears, as did Bartok's Amazing Mandarin suite. The former, according to one who heard it, is energetic, rough and harsh, though simple in ideas; the latter has, according to another, all the horror of a Grand Guignol show, though stopping short of the crime itself. As I remember the opera from which it derives, it is a virtuoso feat of realism that stands by itself in modern music. Having heard neither Bax's third symphony nor Sibelius' fifth I am in the happy position to be able to record the enthusiastic reactions of colleagues to the rich mystery of the former and the sincerity and depth of the latter, which otherwise I might have missed. . . .

The Season's Climax

But what I did not miss is the annual Prom performance of Beethoven's Ninth Symphony, prefaced this time by the Choral Fantasy, op. 80, with Frederic Lamond as the soloist. It was the climax of the Prom season, with not only a crowded house (as per newspapers) but crowds of disappointed people standing in the street. Neither performance was exactly flawless, but Sir Henry got some powerful effects and evoked the usual great enthusiasm.

Naturally, not all that one hears in a hall "comes through" on the radio; but even so, the effect of dullness is often unmistakable; and so is the frequent raggedness of an orchestra that, fine as it is, is obviously overworked and under-rehearsed. Within a few days of the end of this gruelling daily grind, these men have to begin the winter's work. Protests have become audible and reforms are being mooted.

A Symphony concert is a concert and a Prom is a Prom; the standards are, and must be, different. But thanks to the aforesaid uncritically enthusiastic audience the spirit of success is never absent. When you listen in to a Prom concert you have to be quick with your switch if you don't want to have your ears burst by shouts and applause.

The Proms of 1933 are galloping to their end; before we leave them, let me record briefly that Noël Eadie and Conchita Supervia delighted recent audiences—and yours truly—with arias which demanded both beauty of voice and of technic.

Chamber Music Concerts at Mannes School

The series of chamber music concerts on Sunday mornings at the David Mannes Music School, New York, given this year as part of the Sunday morning chamber music-playing courses, and open also to outside subscription, will include two programs by the Stradivarius Quartet, one by David, Clara and Leopold Mannes, two by the Perolé String Quartet, and one by the Kroll-Prinz-Sheridan trio. The six concerts are to be given on November 19, December 17, January 21, February 18, March 18 and April 15.

Sittig Trio Open Season

The Sittig Trio (Fred V. Sittig, piano, Margaret Sittig, violin, and Edgar Sittig, cello) began their season on October 9 as the first attraction on the concert course at the State Normal School, New Paltz, N. Y., and with three concerts at Mohonk, N. Y.

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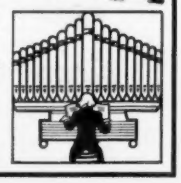

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New York Concerts

OCTOBER 11

New York Civic Orchestra Every seat was taken at the October 11 matinee of the New York Civic Orchestra, in the American Museum of Natural History, Dr. Henry Hadley conducting. An all-American program was presented, listing Sowerby, Taylor, Whithorne, Watts, Stoessel, Hadley, Crist and Powell. A successful feature was Hadley's own Chinese Suite, Streets of Pekin, of which Rickshaw Boy and The Forbidden City were much applauded. Stoessel's Spanish Suite had the rhythmic swing which awakens interest, and Zerlina Bartholomew was programmed to sing Watts' Like Music. Nachez on the Hill (Powell) is real American in using Turkey in the Straw as the principal melody. Profuse congratulations were tendered Conductor Hadley.

Jascha Heifetz The first of this season's recitals by Jascha Heifetz tended to prove that New York concert patrons are eager for the 1933 season to get into full swing. In numbers, class and enthusiasm the assembled listeners left little to be desired, the program was well chosen as to quality and variety, and the violinist was in excellent fettle. At the piano was Arpad Sandor, whose excellent work as ensemble player and accompanist, distinguished tonal and technical resources and assured musicianship, made one wish to hear him in solo. Such pianists do not "grow on trees."

With customary obeisance to the classic, Heifetz started with a Sonatina by Schubert, the charm and simple appeal of which were befittingly projected by the two players who fortunately belong to the *genre* that do not have to spoil about a third of the program in the process of "warming up." There followed a first performance of another of the Heifetz clever adaptations for his instrument—a Sarabande, Gavotte and Musette by Bach. The three short pieces are distinguished by charm and sprightliness, and the arranger has done his mutations, and amplifications in a manner true to the composer's style.

A genuine treat came in the form of an early work of Richard Strauss, the sonata in three movements. The engaging work gives promise of the future technical mastery of the composer. The piano part is extremely difficult, withal pianistic; and it was here that Mr. Sandor did his most arresting work. The final ascending glissando, done simultaneously by the two players, was a brilliant *tour de force*.

The concerto (in one movement) by Jules Conus, while not rich in musical import, gave the violinist ample opportunity for displaying his celebrated technical accomplishments. A well-made polyphonic *cadenza* fairly bristled with practically all the known difficulties of fingerboard and bow. The work was cordially applauded, and deserves to figure more frequently in the programs of violinists who possess the proficiency to cope with it.

The recital closed with a group of five pieces, by Brahms, Albeniz-Heifetz, Castelnuovo-Tedesco, Grainger and Achron, respectively the second and third of which received their baptismal performance. Then came the usual demands for additions to the program, which the concert-giver granted in liberal measure.

His art remains remarkable and sublimated, as to execution, taste, musicianship, polish, and lovely, pure quality of tone.

OCTOBER 12

Philharmonic Orchestra The second Thursday evening and Friday afternoon concerts listed Handel's Concerto Grosso in B minor, Haydn's symphony in G major, and the first symphony of Gustav Mahler, under Bruno Walter's leadership.

Mahler's work had not been performed in New York since the composer conducted it himself many years ago. Walter did all he could to give this genial and tuneful music ideal interpretation, for he has been and is a Mahler enthusiast. The bucolic atmosphere of the first and second movements, entitled The Days of Youth and Spring Without End, is most attractive, embodying melodious folk-song tunes deftly handled and orchestrated consummately. The third movement, with an Oriental atmosphere, is more introspective and even brooding. The final section, however, augurs the future musical trend of Mahler as we know him in his later symphonies. This part seems overlong, repetitious, bombastic in character, and too heavily scored for brasses. There is, too, a reminiscent quality of Wagner in its treatment.

The orchestra played the work superbly, and Walter did everything in his power to win enthusiasm for it from the large audience.

The first part of the program was devoted to clean-cut, artistic soundings of the Haydn and Handel opuses. With lucid phrasing and excellently marked climactic developments, Walter and his forces gave pure and stimulative musical pleasure. The audience responded with resounding applause.

OCTOBER 15

John Charles Thomas As John Charles Thomas was being greeted at his first New York recital of the season in Town Hall by a riotous capacity audience, demanding encores on every possible occasion and, receiving them, calling for more, outside the hall Charles L. Wagner, his manager, was turning away nearly 300 people. Perhaps this augurs that citizens of Manhattan want music avidly this season. Or is it because John Charles Thomas is a great artist?

For Thomas was in superb fettle on this afternoon. With ease he sang works of Handel, Marcantonio Cesti, Thomas Morley, Mozart, Charles Lemaire, Bourgault-Ducoudray, Henry Février, Pierné, a group of the modern British composers' cerebrations, and a final section devoted to Americans, which included new songs by Ernest Charles and Robert MacGimsey. Both of these composers were present, and rising, bowed their appreciation for the applause showered upon Mr. Thomas for his efforts in their behalf.

The artist himself—one of the finest musicians on the concert stage today, and one whom New Yorkers will have the chance to hear in opera this season at the Metropolitan—gave superlatively exquisite delineations of every item on his program, both vocally and interpretatively. Nothing was wrong; every tone was true, beautifully produced and sustained; his phrasing was clean-cut; his enunciation had that accuracy of vowel and consonant sound that is the despair of many of the greatest singers.

Carroll Hollister played supremely able accompaniments for Mr. Thomas, never obtrusively, yet bearing his share of the burden with distinction.

Philharmonic Orchestra A Mahler-Wagner program regaled the second Sunday matinee audience of the Philharmonic Orchestra. Bruno Walter repeated his carefully wrought performance of Mahler's first symphony, again giving full value to its tuneful Viennese folk dance elements, its somewhat *macabre* romantic quality and its sensitive lyricism, without, however, altogether redeeming its more blatant and feeble pages wherein modest ideas are inflated out of all proportion to their value.

The second half of the program consisted of excerpts from Götterdämmerung, so arranged as to provide a conspectus of the more important pages of that towering music drama. The portions heard were Daybreak, the Parting Scene and the Rhine Journey; Siegfried's Death and Funeral Music, and the Immolation Scene. Elsa Alsen and Paul Althouse, the soloists, distinguished themselves in giving clarity of tone and eloquent proclamation of the text. Mr. Althouse in particular voiced the farewell of the dying Siegfried to Brünnhilde in superbly moving accents. Mme. Alsen throughout sang with a fullness of tone and intelligent conception of the scene that gave emotional intensity to her immolation music. Walter's orchestral treatment of the Wagner scores was especially poignant and impressive in the case of the funeral music. He had an ovation and several recalls at the close of the concert, as did the artists.

Bernard Gabriel A young artist making rapid strides in his development as a first-rate pianist, Bernard Gabriel, gave a recital at The Barbizon. His program was original in construction, containing only piano music of a descriptive nature. That Mr. Gabriel found much of this type of music at his disposal was evident, as he found it necessary to omit several numbers from his printed program owing to the lateness of the hour. His selected list covered a wide range of composition, from Couperin, Daquin, Rameau, Bach and Beethoven, up to present-day writers, including the recitalist's own Dance of the Atoms, which was applauded with spontaneity and vigor.

This descriptive music called upon Mr. Gabriel to interpret practically the entire gamut of emotions, beginning with the Scenes from Childhood of Schumann, and including I Danced with a Mosquito (Liadoff) and Little White Donkey (Ibert), the Barcarolle of Chopin, seven numbers from Les Folies Françaises by Couperin and the Capriccio on the Departure of His Beloved Brother by Bach-Busoni.

Mr. Gabriel gave explanatory remarks preceding each number he played. He spoke well and his remarks were apropos. His playing convincingly projected the various moods of the compositions to his audience. There was much applause from an audience which taxed the capacity of the auditorium.

Other Concerts

Alli Ronka, Finnish soprano, artist pupil of Mrs. Wood Stewart, gave a varied program at the Barbizon-Plaza on October 10, which pleased a good-sized audience and easily revealed her talents as a singer and musician.

Elda Vettori, soprano, assisted by Nina Bergh, violinist, and Florence Kyte, accompanist; Tuesday Evening Musicales, Waldorf Astoria, October 10.

New York Opera Association in Traviata

The New York Opera Association is presenting Verdi's La Traviata over Station WOR on October 22. The company is the only one of its kind in the country giving opera over the radio and in its series of programs, the fifty-fifth on this occasion, more than thirty operatic works have been sung, each in the language in which it was written.

Luella Melius will sing the rôle of Violetta, Edouard Grobe is to be heard as Alfredo, and Attilio Ruffo as Germont. Maurice Jacquet will conduct. A full orchestra and chorus of twenty-four voices assist in the presentation.

Tibbett Reaps Musical Harvest

Lawrence Tibbett opened the concert season at Vancouver, B. C., on October 4 and sang at Seattle, Wash., to a sold-out auditorium there on the 6th. He was greeted by another capacity house at Berkeley, Cal., on the 9th, and sang in Emperor Jones in the Shrine Auditorium, Los Angeles, October 13 and 16 to two packed houses sold out several days in advance.

A wire from the Vancouver local manager to Evans & Salter, managers of Tibbett, read as follows: "Tibbett concert here tonight great artistic triumph, audience demanding twelve encores which necessitated having boat held over half an hour for his departure for Seattle. House completely sold out, including orchestra pit and two hundred on stage with hundred turned away."

From the Seattle management came the following message: "Lawrence Tibbett concert here tonight greatest recital in Seattle's history. Huge civic auditorium seating six thousand completely sold out with three hundred seated on stage and two hundred fifty standees. Fifteen encores had to be granted during evening to satisfy wild acclamation of audience. It was a thrilling experience to have had the pleasure of presenting this outstanding artist."

From the opera management in Los Angeles, dated October 14, the following wire was received: "Los Angeles experienced another earthquake tremor tonight when Tibbett concluded his first of two sold-out performances of Emperor Jones. Audience over six thousand in a state of pandemonium at end and compelled him to take twenty curtain calls. It was the most monumental piece of work I have ever seen."

A letter from the San Francisco Opera Association as long ago as September 20 stated that the first performance of Emperor Jones, scheduled in that city for November 17, had been entirely sold out (approximately two months in advance) and that a big hole was made in the repeat performance of November 30. Between these two operas Tibbett is to sing in Pagliacci and Traviata, after which he gives concerts in various cities from the west en route to his Metropolitan Opera season, which begins December 26.

B.

Musicians Arrive on SS. Paris

Among the passengers aboard the SS. Paris when it arrived in New York on October 17 were Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra; Paul Kochanski, violinist; the Wiener Sängerknaben Choir, and the Rev. Josef Schnitt, director of this organization.

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The discovery of a concert conductor. (*Tageblatt.*)

A brainy personality charged with energy. (*Vossiche Zeitung.*)

An enormous triumph. At the end it took on forms which verged on the tumultuous. (*Allgemeine Musikzeitung.*)

With his passionate ardor he fires the orchestra on to heights which it never reaches at any other time. (*Anzeiger.*)

The intensity and passion with which he conducts give evidence of the true musician concentrated with every fibre on the interpretation of the music. (*Signale.*)

PARIS

Without question he is one of our best contemporary conductors and an inspiration to the musicians playing under him. (*Journal d'Anvers.*)

His interpretations were of the greatest beauty and precision. The evening will remain in the memory as brilliant and extraordinary. (*Candide.*)

He is equally at home in the mastery of the delicate as well as the dynamic moments. Lert was given a tremendous reception—and he deserved it. (*Courier Musical.*)

Richard Lert is a conductor of temperament and authority. (*Figaro.*)

Richard Lert has already given proof of his extraordinary talent as a conductor. (*Temps.*)

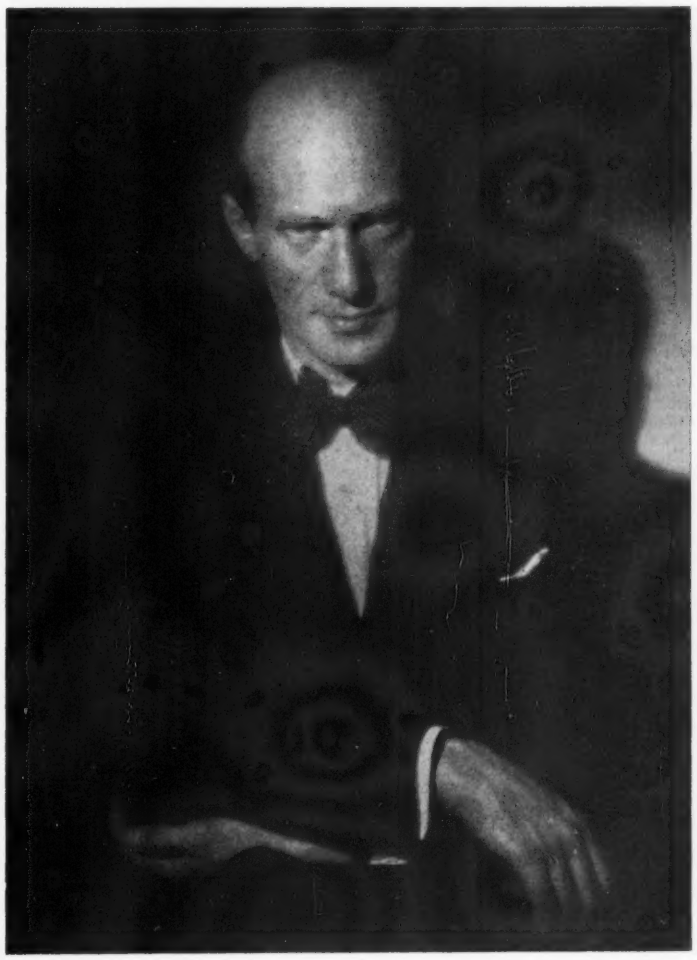
A true musician and leader. (*Comoedia.*)

AMSTERDAM

The audience felt a real personality at the conductor's desk, one who knew how to fascinate. (*Handelsblad.*)

HAGUE

His good taste, temperament, his healthy musicality, his inborn sense of rhythm. (*Vaderland.*)



Conductor State Opera, Berlin

OSLO

An eminent conductor. His concert was a real festival of music. (*Nationen.*)

A leader with imagination and the greatest sensitiveness. (*Morgenposten.*)

An undivided pleasure. Applause that ended in a real ovation. (*Arbeiderbladet.*)

He completely hypnotized the musicians. (*Tonekunst.*)

The Philharmonic orchestra had one of its greatest evenings. It was like a symphony under the great conductors of the rank of Bülow, Nikisch, Weingartner, Furtwängler, Walter. (*Morgenbladet.*)

SAN FRANCISCO, Cal.

He is a musician of fine craft. He led the entire program without a printed page before him. All the while he was bringing out inner voices nicely, shaping expressive melodies with a sensitive hand. (*San Francisco Chronicle.*)

Lert is a great conductor, one who will be welcomed to the Bay district at any time. Such restraint with the brass and percussions has not been heard in many years in San Francisco. Such attention to detail has not been known in many summer symphony concerts. (*Royle Nevre.*)

He built up crescendi and at times a diminuendo so effective as to prove that he can produce gradual dynamic gradations when he desires. (*Marjory M. Fisher.*)

He puts every possible shading into the work and obtains from his orchestra a ready and spontaneous response. The enthusiasm of the audience was genuine. The concert was an extremely successful one. (*Alfred Metzger.*)

SAN MATEO, Cal.

Richard Lert is an arresting personality. Tall, slender, deliberate, one might describe him as gigantic. One perfers to describe him as "long." The adjective is forced on one through the conductor's extraordinary technique. Lert's personality seemed that of a gentle dreamer, the dreamer when roused, capable of force and passion. (*San Francisco News.*)

An artist, a fine musician and a deeply accomplished conductor. The freshness of his feeling was an impressive introduction. (*San Francisco Chronicle.*)

An excellent musician, has taste and feeling, phrases intelligently. Like Issay Dobrowen, he has a vocative left hand. He conveys most of his dicta to the musicians. (*San Francisco Call.*)

HOLLYWOOD, Cal.

Lert received a justly enthusiastic tribute. (*Los Angeles Herald and Express.*)

BERKELEY, Cal.

Mr. Lert expressed with a sentiment that pervaded the open air crowd to the uppermost row of standees. (*San Francisco Chronicle.*)

CONCERT MANAGEMENT ARTHUR JUDSON, 113 West 57th Street, New York

Chicago Orchestra Launches Season with Excellent Concert

Twenty-Ninth Year Inaugurated Under Frederick Stock—San Carlo Opera Company Closes Local Engagement—Cleo Wade Gives Recital

CHICAGO.—With the opening concert of the Chicago Symphony Orchestra on October 5, the musical season is now in full sway. Starting its twenty-ninth year under the direction of Frederick Stock, the orchestra presented the Bach suite in D major, the Beethoven symphony in A major, Debussy's Iberia Images and Stravinsky's L'Oiseau de Feu ballet suite. Probably due to the fact that the personnel of the orchestra is practically unchanged this year, the opening concert was as excellently performed as those heard last season. Recently returned from a sojourn abroad Dr. Stock directed with vigor and his men were imbued with his enthusiasm. Though most of the numbers have been heard in years gone by, we do not recollect a better interpretation of the Bach suite nor of the Beethoven symphony.

The opening program in the Tuesday afternoon series, on October 10, comprised Berlioz' Carnaval Romain overture, Saint-Saëns' C minor symphony, Ravel's Rapsodie Espagnole and Rimsky-Korsakoff's Capriccio Espagnol.

San Carlo Opera Departs

Soon after these lines appear in print, the successful engagement of the San Carlo Opera Company will have become history in the annals of opera in Chicago. The season, scheduled for four weeks, was extended one week and the company is contemplating a return engagement in the spring to fulfill unsatisfied demands. A ninety per cent. capacity business has been the rule at the Auditorium ever since Fortune Gallo and his cohorts opened their season, and on many nights hundreds were turned away. During his stay in Chicago Gallo presented not only his regulars but he adroitly secured the services of Chicago singers who have drawing power at the box-office.

Having previously sung the merits of the entire company, it seems permissible to a Chicago booster to now review only the work of those artists who make their homes here. Among those must be singled out Alma Peterson, who made several successful appearances as Elsa in Lohengrin and deserves a place among the leading sopranos of the contemplated permanent Chicago opera.

Elsa Hottinger, who has sung in European capitals, and who was unable to be heard in opera in her native land until Gallo came here, fulfilled several engagements with the San Carlo company. She was heard as Amneris in Aida, as Ortrud in Lohengrin and as Azucena in Trovatore, winning in each rôle uncontestable public success. She is a fine musician and an excellent operatic contralto.

Mary McCormic, very much in the public eye nowadays, sold out the Auditorium when she appeared as Marguerite in Faust and in the part made her greatest success in Chicago. This was in every way deserved, as she has made big strides in her art and throughout the performance she sang true to pitch. Her tones were luscious and rich in quality.

Sonia Sharnova, looked upon as a resident Chicagoan, gave a splendid account of herself in Aida on October 11, singing the part of Amneris with that opulence and beauty of tone to which she had accustomed us while a member of the defunct Chicago Civic Opera. Lucie Wynekoop, a Chicagoan, made an effective début as Lola in Cavalleria Rusticana on October 12.

Another resident singer, Milo Luca, sang the rôle of Alfio as it has probably never been sung here. Luca is a Czecho-Slovakian and his country people besieged the box-office to hear one of their favorites in a part secondary to his talent. They greeted him noisily and made him the hero of the performance. Luca is not a newcomer here, as he sang leading rôles with the Chicago opera; he, too, has grown in his art.

Dorothy Herman, often heard in opera here, was by all odds the finest Micaela in Carmen that Gallo presented during his stay. Here is a fine singer whose innumerable friends showed their loyalty by purchasing tickets days in advance for her performance and who fêted her throughout the evening.

Lucille Diano, though not a Chicago resident, has had all her training here. She is a Joilet (Ill.) girl who has won recognition in Italy and whose presentation of Nedda in Pagliacci presages well for an excellent career on her native hearth. She sang Nedda with the assurance of a mature artist and displayed a voice of lovely quality which she used with marked ability.

We also heard Irene Pavloska as Hänsel in Hänsel and Gretel; Rosalinda Morini in Traviata, Lucia and Rigoletto; Louis Ruffino, who has won a regular berth with the Gallo organization, as Turiddu in Cavalleria, and Frieda Savini, Chicago born and bred, known in grand opera in Europe, displayed her accomplishments before her home folks as Santuzza in Cavalleria. She is a young singer to be reckoned with.

Cleo Wade Scores in Recital

In recital at Kimball Hall, on October 8, Cleo Wade, colored soprano, delivered an unusual program in such admirable fashion as to win the spontaneous approval of a large audience. Possessor of a voice of fresh, mellow quality and a musician of ability, Miss Wade presented her songs with clean-cut enunciation, perfect intonation and flawless diction. Refinement and imagination also help to make her interpretations effective. Her first group contained Maria auf dem Berge by Wilhelm Kienzl, Rubinstein's Der Asra, Massenet's L'Eventail and the Tigre aria from Victor Masse's Paul and Virginie. Her entire program was unhackneyed and comprised also the Sur mes Genoux aria from L'Africaine, songs of long ago by Gumbert, Fesca, and Raff, and an American group by Hilbert E. Stewart, Max Liebling and Hall Johnson. Miss Wade has been trained by Mrs. Herman Devries.

Society of American Musicians' Contests

This season the Society of American Musicians is further broadening the scope of its contest activities in arranging for three separate age categories in the competitions. Under the direction of Bertha Ott, there will be contests for recital appearances during the season: for children, beginning the end of October with the finals in November, and for young artists, beginning in January. In the former there will be a primary section, for pianists under ten years of age; a junior section, for pianists and violinists over ten but under thirteen; and a senior section, for pianists, violinists and cellists over thirteen but under seventeen. The three divisions of the young artist contests are for pianists, violinists and cellists over seventeen but under twenty-seven; for singers, men and women separately, no age limits, and for organists, under thirty-five years of age.

Apollo Musical Club Concerts

In its sixty-second season, the Apollo Musical Club will present three concerts at Orchestra Hall. Under the able direction of Edgar Nelson, The Messiah is to be sung on December 26, with Mary Ann Kaufman, Harriet Brewer, Charles Sears, and Frederic Jencks as soloists. In Verdi's Requiem, on February 20, the Apollos will have the assistance of Margery Maxwell, Lillian Knowles, William Miller and Mark Love. At the final concert on May 8, Hadley's Mirtil in Arcadia will be given with Ruth Lyon, Ocie Higgins, Marjorie Livingston, Edwin Kemp, John Macdonald, Orde Creighton and James Goss as soloists.

De Paul School of Music Notes

The school of music of De Paul University has recently been enlarged by the addition of several new studios and classrooms and by the augmentation of the office force in order to better accommodate the increase in faculty and student body. Four floors of the De Paul University building on Lake Street are now given over to the interests of the music school.

Arthur C. Becker, A. A. G. O., dean of the school of music, and an organist, played in Milwaukee, Wis., at St. Francis' convent, on October 4.

A program of compositions by Irving Gingrich, member of the theory department, was presented by Arthur Becker, organist, and John Rankel, baritone, in Meditation Chapel, Hall of Religion, a Century of Progress exposition, on October 8.

Sigma Alpha Iota

Sigma Alpha Iota introduced Emily Roberts at the first in its series of organ recitals at the Hall of Religion, a Century of Progress, on October 9. Esther Ward Ball gave the second on October 20. October 18 was Sigma Alpha Iota day at the Illinois Host House at a Century Progress. An afternoon and an evening program were offered with Florence Autenrieth, cellist, Eileen Bowman, pianist, Lulu Jones Downing, composer-pianist, Caroline Encell, contralto, Roberta Hayes, and Virginia Knapp, pianists, Fredda Longfield, violinists, Mary Titus, and Edna Thompson, sopranos.

Walter Spry Moves to Spartanburg

Walter Spry, pianist, teacher and lecturer, has deserted Chicago and taken up his activities at Spartanburg, S. C., as head of the piano department at Converse College Music School. His first lecture-recital there occurred on October 2.

American Conservatory Notes

The first recital in the Sunday afternoon series will be held on November 5 at the Conservatory. Voice students of Karleton Hackett and piano pupils of Allen Spencer are to be heard.

Elsa Hottinger, mezzo-contralto, of the San Carlo Opera Company, was for many years a student at the conservatory.

Leopold Godowsky was a guest at the Heniot Levy studio on September 30. A number of Mr. Levy's pupils were heard by Godowsky.

Edward Collins, of the piano faculty, appeared as accompanist for Mme. Schumann Heink at the opening ceremonies of the recent national convention of the American Legion here.

Paul Nettinga, tenor, student of Mr. Hackett, has been engaged as a member of the Lawson Y. M. C. A. Glee Club, broadcasting from Station WGN. Jack Wheelock, tenor, another pupil of Mr. Hackett, is also singing with this organization.

Lela Hanmer was heard in a group of piano solos at the September meeting of the Western Springs Woman's Club. Recent accompanying engagements of Miss Hanmer included appearances at the Hall of Science with the Western Springs Music Club and the Delta Omicron Sorority Musicale of this season.

Walter Merhoff, baritone, former student of Mr. Hackett, has completed an engagement of several weeks as soloist with the Chilowee Park Concert Band, Knoxville, Tenn.

Burton Lawrence, organist, has been engaged as organist and director of music at the First Congregational Church, Glen Ellyn, Ill.

The conservatory classes in dramatic production and public speaking are under the direction of John McMahill, Jr., actor, author and instructor of the Theatre Arts.

RENÉ DEVRIES.

Sergei Tarnowsky for De Paul School of Music

CHICAGO.—The De Paul School of Music, which is a branch of De Paul University, has secured Sergei Tarnowsky as head of its piano department. This teacher of Vladimir Horowitz located here a few years ago after having taught at the Odessa Imperial Conservatory in Russia and appearing as soloist with orchestras in Russia, France, Germany and Italy.

(Photo by Seidenberg)

SERGEI TARNOWSKY

Besides teaching a large class of private piano pupils at the De Paul School of Music, Prof. Tarnowsky holds weekly classes and throughout the year he will give lectures on piano literature as well as on music in general. It will be remembered that Tarnowsky was one of the conductors under Albert Coates at the Imperial Opera in Petrograd. Prof. Tarnowsky will, as usual, present many pupils in recital during the season as well as give a piano recital.

Maria Safonoff Soloist Heard with Radio Orchestra

Maria Safonoff, pianist, was heard in the Chopin E minor concerto with the Bamberger Little Symphony, under the direction of Philip James, over Station WOR on October 14. Before Miss Safonoff played, the radio announcer introduced her as the daughter of Wassili Safonoff, at one time conductor of the Philharmonic Orchestra. Miss Safonoff gave a fine interpretation of the Chopin work with facile technic and fine musicianship.

G. N.

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Martha Added to Repertoire of Hippodrome Opera Forces

Melodious Flotow Work Sung—Lohengrin Opens Sunday Matinee Cycle—Newcomers Contribute Interest to Casts of Familiar Operas

The schedule of the Chicago Opera Company at the Hippodrome, New York, for the week beginning October 9 included the first performance by the company of Flotow's Martha, which took place at the Saturday matinee. The first of four special Sunday afternoon Wagnerian performances, Lohengrin, was given on October 15 with considerable success. The remainder of the week brought performances of The Barber of Seville, La Forza del Destino, Madam Butterfly, Carmen, La Boheme, Samson and Delilah, La Favorita, Cavalleria Rusticana and Pagliacci. Several guests or newcomers to the company appeared in unfamiliar rôles during this period.

Barber of Seville

Beatrice Belkin was the centre of attention on Monday evening when she appeared as Rosina in The Barber of Seville. A well-earned success with the audience through personal charm, delightful acting and a commendable handling of the rôle brought her an ovation after Una Voca Poco Fa.

Giuseppe Barrotti was excellent as Almaviva. He sang and acted convincingly. Claudio Frigerio, a rich-voiced Figaro, scored with the audience, as did Panfilo Testamala as Bartolo and Nino Ruisi, the Basilio. It was a spirited performance, ably conducted by Maestro Baccolini.

La Forza Repeated

Another performance of Verdi's La Forza del Destino was given on Tuesday evening, with three changes in cast from that originally announced. Della Samoiloff sang the rôle of Donna Leonora, bringing to the character of the masquerading heroine dramatic and eloquent voice. Claudio Frigerio added to the laurels he has already won on the same stage with a dignified and rich-toned portrayal of Don Carlos. Giuseppe Radaelli was again the Don Alvaro, a part which gave him ample scope. Bruna Castagna lent her beautiful voice and flair for stage action to the thankless part of Preziosilla. Luigi Molle was the Marquis of Calatrava; Nino Ruisi, a new Padre Guardiano, and Panfilo Testamala again the *buffo* Fra Melitone. Mr. Baccolini conducted.

Madam Butterfly

Madeleine Keltie, American soprano, was the Cio-Cio-San of this performance, October 11, and showed herself to be conversant with the rôle as a singer and actress. She handled her vocal task intelligently and musically, and gave her impersonation of the character many touches that lifted it up above a mere routine contribution. The Keltie voice is agreeable and ample, particularly in the middle register.

Franco Tafuro was a competent and full toned Pinkerton. Others who participated in a generally smooth and effective performance (ably conducted by Giuseppe Bamboschek) were Mmes. Marie Powers (Suzuki) and Alice Homer; and Messrs. Interrante, Ruisi, Oliviero, and Ruffo.

Carmen

The Columbus Day matinee brought a repetition of Carmen, one of the best of the Hippodrome productions. As before, Bruna Castagna gave an excellent account of the heroine, what with her opulently colored voice and her temperamental enactment. The Don José was Bernardo De Muro, earnest and understanding, even if not vocally compelling. Edith Alexander revealed fresh quality of tone and purposeful delivery as Micaela.

La Boheme

A spontaneous, snappy performance of La Boheme was witnessed on Thursday evening. From the convivial companions of the opening to the pathos of the last scene, real acting and excellent singing prevailed. Rodolfo's aria in Act I was repeated in part by Franco Tafuro. Annunicata Garotto portrayed Mimi appealingly. Lucy Monroe was a veritable vixen as the saucy Musetta. Pasquale Amato characterized the artist, Marcello, with attributes of humor and graciousness, and at all times with authority; throughout the performance he led the quartet of men in impulse. Messrs. Testamala, and Interrante completed the group, and that hen-pecked old man, Colline, was pictured by Nino Ruisi.

Samson and Delilah

On October 13 the opera presented at the Hippodrome was Saint-Saëns' Samson and Delilah, with Harriet Maconel as the Biblical siren and Pasquale Ferrara singing the rôle of the legendary strong man. Miss Maconel interpreted her part with much charm and gave a vocally fine delineation of the music allotted to her. In particular her familiar aria, Mon coeur s'ouvre à ta voix, was delivered with artistic finish intelligently phrased. Ferrara was a poor Samson, conveying weakness rather than strength both in the coy mannerisms he affected and the uncertain rhythm with which he sang. The High Priest (Ettore Nava) and an Old Hebrew (Nino Ruisi) were excellent. The performance was conducted in routine fashion by Eugene Plotnikoff.

Martha in First Hippodrome Hearing

For the Saturday matinee program, Martha, von Flotow's comic opera, had its premier presentation here by the Chicago Opera Company, in a shortened version. The cast, who sang in Italian, held Ruth Miller as Lady Harriet; an unnamed singer as Nancy; Ralph Errolle, Lionel; Giuseppe Interrante, Plunkett; Luigi Molle, the Sheriff; and Eugenio Ruffo, Sir Tristan.

This was the sorriest performance thus far given by the company at the Hippodrome. Viewed in every light, it was an unsuccessful mounting. Miss Miller was unhappy in the rôle because of her extreme nervousness. The artist who sang Nancy made a brave start which was not sustained. Messrs. Errolle and Interrante made noble attempts to keep the production from foundering, but even their excellent vocal and dramatic contributions could not save it. The chorus apparently sang without much rehearsal. Harry Ladek (Karl Riedel) conducted.

Favorita Repeated

A second performance of Donizetti's La Favorita was given by the company on Saturday evening. There was no change in cast from the initial performance by this organization a week earlier. Bruna Castagna again displayed distinguished gifts as Leonora, and Claudio Frigerio had a well-merited success as King Alfonso. Giuseppe Barsotti as Ferdinand had to repeat his air, Spirto Gentil. Others in the cast of routine merit were Nino Ruisi, Alice Haeseler and Ludovico Oliviero. There was a slightly greater surety about the ensemble scenes than at the first performance. Giuseppe Bamboschek conducted.

Lohengrin Opens Wagnerian Series

Lohengrin, the opening presentation in a special series of four Wagnerian matinees, was sung by an all-German cast and with an augmented orchestra, under the direction of Harry Ladek (Karl Riedel), on October 15. In previous performances of this work, some of the cast had sung their rôles in Italian.

The company seemed to have spared itself no expense in assuring the success of the first of the German cycle. The scenery and costumes of the chorus were a fitting setting for the story; the principals were lavishly robed; and the orchestra was of sufficient size to handle the musical score. As to the roster of singers, it was a happy selection, including Sigurd Nilssen (King Henry), Rolf Gerard (Lohengrin), Charlotte Ryan (Elsa), Dreda Aves (Ortrud), Bennett Challis (Telramund) and Alfonse Schützendorf, Jr. (King's Herald). Mr. Nilssen was a realistic and regal King, in voice and mien. Mr. Gerard scored in the title rôle. Miss Ryan's singing and acting were well equal to the part. Miss Aves was completely satisfying, her voice appropriately expressive of evil powers and plottings. Mr. Schützendorf, Jr., however, seemed over-careful in voicing his proclamations. The chorus did notable work.

Cavalleria and Pagliacci

Cavalleria Rusticana was again paired with Pagliacci, constituting the Sabbath evening program. The Mascagni opera had as its principals Vanda Guerrini (Santuzza), Dorothy Bacon (Lola), Franco Tafuro (Turiddu), Carl Formes (Alfio) and Alice Haeseler (Mama Lucia). Santa Biondo (Nedda), Giuseppe Radaelli (Canio), Ettore Nava (Tonio), Gerardo Gorssi (Silvio) and Ludovico Oliviero (Beppe) sang the Leoncavallo work. Alberto Baccolini was the conductor for both scores.

Mr. Tafuro was the favorite in Cavalleria. Messrs. Radaelli and Nava carried off the vocal and dramatic honors of the Pagliacci performance. Both operas had vigorous readings and were received with enthusiasm.

N. Lindsay Norden for Westminster Choir School

PHILADELPHIA.—N. Lindsay Norden, of this city, is giving a course in applied natural harmony, the theory of all non-keyboard music, at the Westminster Choir School in Princeton, N. J. This course is being given to the seniors, and explains many of the difficulties and misinterpretations of the usual tempered theory. C.

VERA DE VILLIERS

CONTRALTO

VERA de VILLIERS, a British contralto, who is making her first American visit, had the good fortune to study with Raymond von zur Muehlen for eight years until the master's death. She has sung in every important musical centre in Europe and was chosen to sing the contralto music in Brahms' Rhapsody at the first performance of that work in Paris with the Lamoureux Orchestra as well as at the Goethe Celebration in Dusseldorf in March, 1932. In addition to recitals throughout Great Britain, she has appeared in London with the London Symphony Orchestra at the Royal Albert Hall and this season is again singing in London with the Vienna Philharmonic Orchestra under Bruno Walter's direction and with the London Symphony Orchestra under Sir Hamilton Harty. Later in the season she will be soloist in Vienna with the Vienna Philharmonic under the direction of both Klemperer and Weingartner. Mme. de Villiers had the distinction of opening the Salzburg 1933 Festival with a lieder programme.

SOLOIST, SEASON 1933-34, WITH

VIENNA PHILHARMONIC—VIENNA
FELIX WEINGARTNER, Conductor.....JAN. 13-14

LONDON SYMPHONY ORCHESTRA—LONDON
SIR HAMILTON HARTY, Conductor.....April 9

VIENNA PHILHARMONIC—LONDON
BRUNO WALTER, Conductor .....April 28

VIENNA PHILHARMONIC—VIENNA
OTTO KLEMPERER, Conductor.....June

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New York October 21, 1933 No. 2793

Better a harmonica than no music at all in the home.

—o—

Pen, ink, music paper, a piano, and knowledge of harmony, do not make a real composer.

—o—

Berlin threw out Bruno Walter, and Salzburg cast roses at him.

—o—

What's become of the opera crisis, now that New York and Chicago are drawing large audiences to popular priced lyrical performances?

—o—

The tolerant Hazlitt said: "A thing is not vulgar because it is merely common." Frequently, jazz songs are both.

—o—

If the ancient poet were alive today he might write of the new music that it is not the soul of love, but its spleen.

—o—

A certain type of vicious deadhead begs for a pair of free concert tickets in order to stay away and feel sure that there will be at least two empty seats.

—o—

The ancient philosopher remarked that, "Every art is an imitation of nature." In that event, nature has a clear case of libel against some of the modernistic music.

—o—

Fashions in music change as surely, even if not as quickly, as fashions in hats. And some designers of music are like all designers of hats—they try to influence public taste purely for purposes of profit.

—o—

Metropolitan Opera—1883-1933

Tomorrow will mark the fiftieth anniversary of the opening of the Metropolitan Opera House. That institution began its distinguished career on October 22, 1883, with a performance of Gounod's Faust, the chief singers being notable artists of their day—Italo Campanini, Nilsson, Scalchi, Del Puente. In 1892 the building was damaged by fire, but after reconstruction lasting a year, opened again in 1893.

Twenty-five years later, 1908, Giulio Gatti-Casazza became artistic head of the Metropolitan and still is at the helm, guiding the half-century-old enterprise through its present darkest days. His most significant contribution, aside from certain productions and the general high artistic standards he upholds, was his selection of Toscanini, when he induced that baton wizard to accompany him to America and become associated with the Metropolitan.

Giulio Gatti-Casazza has shown also rare executive abilities in his high post, and under his experienced and tactful guidance, the Metropolitan is certain to maintain its eminence and prestige despite the current difficulties that face every expensive artistic endeavor in America.

The Metropolitan season of 1933-34 will open December 26, and continue for fourteen weeks. . . . Meanwhile, warm fiftieth birthday congratulations, and many happy returns!

—o—

This Bloodless Age

Those who have felt vague qualms about the lack of emotional power in much modern music may be privileged soon to see a healthy reaction in full force. It is significant that a return to romanticism is taking place, reflected in literature, the stage, and—most sensitive index of all—the habits and fashions of our daily lives. What for example, does all the new-found delight in the gay nineties with their feminine curves, voluminous sleeves, wide-spreading hats and generally more easeful tempo of existence portend if not a revulsion from the severe, schematized mode of life, in which passion is reserved for the beauty of the machine, and the unemotional ardors for pure line and composition in art? And though our architecture and our music are not especially in consonance with furbelows and easy-going enthusiasms, it is possible that they may soon feel the modifying influence of this reversion from neo-classicism.

Two significant comments on recent musical fashions are at hand from widely different sources. Ernest Bloch republishes in the Musical Quarterly (New York) an essay entitled Man and Music, which he originally wrote sixteen years ago and which appeared at that time in The Seven Arts. In his foreword the composer says: "Since then my ideas have not greatly changed. Today, I have as little faith as then in theories, systems and 'isms.' We hear of late a great deal about 'abstraction' in art. That is a superficial and shortsighted illusion, which does not stand the most elementary psychological analysis. In spite of all the ephemeral theories and contrary opinions, a work of art remains for me an 'ideal graphology.' It characterizes its author, whether or not he is willing to admit it, in the most truthful, most complete manner. It reveals—even unbeknown to him—his inmost nature, his virtues and his faults, his temperament, and the degree of his intellectual and emotional faculties. The richer his nature is, in sensitiveness and imagination, the greater, richer and mightier will be his creation, since it is the synthesis of that nature—always, provided, of course, that the technic or craftsmanship is adequate."

That is an eminently fair statement of what must be an obvious and incontrovertible truth; but the corollary is inescapable that if much modern music lacks in stamina and compelling power, it is because the creators also suffer from this deficiency. And the conclusion also is forced upon one that many fashionable theories of unemotional art are either forms of rationalizing, or making respectable, this grievous lack.

"There is something tragic," says Mr. Bloch, "in the degree to which music has gradually divorced itself from life and become an ego-centric and an artificial thing. Already before the war, it had wandered from the source where all art must find its strength and its continual rebirth; it was no longer the expression of our soul and of our mind, of our epoch with its struggles, its agonies and its aspirations. It lacked emotive life; it lacked humanity. In all its branches—creation, interpretation, modes of instruction and critique—it had become a cold and calculated thing, lifeless and unspirited. Music was no longer the emanation of a race and a people, a spontaneous birth out of life. It was a music of musicians. . . .

"This, one vaguely apprehended, was the situation before the war. And this has scarcely changed. The public loves the same type of sterile work; the exploiters continue to provide it. And 'serious' composers persist in their obsession with technic and procedure. They discuss and argue. They laboriously create their arbitrary and brain-begotten works, while the emotional element—the soul of art—is lost in the passion for mechanical perfection. Everywhere, virtuosity of means; everywhere, intellectualism exalted as the standard. This is the plague of our times, and the reason of its inevitable dearth. . . .

"But what must be the result? Are we at a period of transition; or are we virtually on the decline? Like all things, art is born, lives, dies. Is its story told? Are we definitively approaching a world of materialism, of egotism, of sensual satisfaction? Is the soul to atrophy in the dry-dust atmosphere of industrialism which now swirls about us and whose chaotic noises overwhelm and submerge us, day by day? Or is a rebirth coming? Perhaps. I, for one, do not believe that Humanity has finished its march. Humanity has merely turned a corner. We are not ready to deny the best within ourselves. But, to be sure, it will not be formulas, procedures, new theories that will create the art of tomorrow! Form is all important, since by means of it the artist materializes his vision; and for new thoughts there must indeed spring up new manners and modes of expression. In this sense, all experiment is better than mere stagnation and the effort of the *tasters* of art will not have been in vain. However false their direction, they at least work upon the soil in which must stir the harvest of tomorrow. They set their stakes. But the harvest cannot rise until a new seed has been planted."

Frank Baker, writing in the Sackbut, (London) on The Contemporary Compromise, says that in a recent British composition contest, three specimens of chamber music by eminent composers, awarded the prize by a capable jury, proved to be "dreadful, because so damnably competent, and withal sterile." He then proceeds in entertaining fashion to diagnose the musical disease of the generation.

"'Art,' Tolstoy is reputed to have said in one of his less prolix moments, 'is not so much a reflection of the age in which we live as a reflection of the age that is to come.' It would seem therefore, that we are about due for an Ice Age. For art is pointing that way. With the toppling over of the Victorian compromise, a background seems also to have gone. And the background, even if it were a very dusty one, did keep the draught out. The Victorian gentleman who was photographed against a heavy chair, plush curtains and a 'plant,' was in many ways a healthier creature than the modern gentleman who is photographed against nothing more than his own shadow."

This writer quotes a striking passage from one of the letters of the late D. H. Lawrence, the novelist, who said: "My great religion is a belief in the blood, the flesh, as being wiser than the intellect. We can go wrong in our minds. But what the blood feels and believes and says, is always true. . . ."

"But," says Mr. Baker, "Lawrence's belief in the domination of the blood over the intellect will be readily challenged today, since it is entirely antithetical to contemporary artistic expression, to contemporary life. . . .

"Today we are in need of artists who feel first and think afterwards. Otherwise we are faced with a race of artisans. Without feeling in art, thought is of no account—more futile than art which possesses feeling but no thought. Take a personal utterance, keep the core of it, shake off the rest, and you have something everlasting. Here is the difference between Stainer's Christ and Bach's: Stainer's is a back-parlor Christ; Bach's a cosmological entity. Let people live and they will create; let them feel and they will think. We look at a star and we should see it as a burning lamp swaying over a summer night, not as a whirling mass of electrons. When we have perceived its loveliness, we begin to ask, what is it? And when we partially understand what it is—for no man can fully understand it—we marvel all the more that it should be. And seeing a moth blunder into the light of our open window we know that it is not one whit less wonderful than the star and our own self. But if we had read first about the star in a scientist's notebook we should never truly see it. We should be like the slum child who had been told this and that about the sea, and on going there for the first time asked, 'Where is it?'

"Thus in art, if we have to bother immediately about the form, there is either something wrong with the artistic creation or with our own minds. Because form is a natural outcome of artistic fastidiousness, not the reason for art's existence. Lack of form will displease because a fine thing is spoilt by an unworthy presentation. But mere form is sterility. Get back again to that dark driving force and the mind will automatically sift the stuff into shape. When that happens, when artists obey what is in them rather than that which is outside them, we shall have no more false art."

VARIATIONS

By Leonard Liebling

Have you heard some of the more unorthodox piano compositions of Henry Cowell, and seen him perform them? Here is a musician who strives earnestly to employ the fullest possibilities of the instrument of keys, pedals, and strings. His tone clusters are familiar to the many auditors for whom he has demonstrated his massed tone idea, but they would be astonished anew at some of the later startling effects contrived by the resourceful Cowell.

For one thing he has a method of "stopping" the strings by placing one hand on them as he strikes the keys with the other. The result is a series of sepulchral or bell like tones, at the will of the performer.

Another remarkable demonstration of sound waves is brought about through brushing the hands over the strings and shading the glissandi by means of various degrees of pressure. Simulations are produced that suggest the delicacy of an Aeolian harp, the wail of a human voice, or the rush of a veritable tempest of wind. The melody comes from single plucked strings. You should hear Cowell's own piece, aptly called The Banshee, performed by him in that manner.

The unconventional means used in those systems develop effects as legitimate as harmonics on the violin, plucking its strings, or playing on the wrong side of the bridge. The Cowell experimentations have gone also in other directions and are well worth the study of composers who seek new means of producing color and realism on the piano. Cowell's researches are not selfish inventions for his own exhibitional use, and they represent not the slightest desire to sensationalize. He generously shows anyone and everyone his discoveries and methods. You can believe altogether in his artistic sincerity.

* * *

Many a violinist looked glum at the Heifetz recital last week when that inconsiderate fiddle master simply would not play a wrong note or a scratchy tone. . . . And what a remarkably fine pianist and accompanist is Arpad Sandor, who partnered Heifetz.

* * *

It is strange how vehement Gustav Mahler was in his spoken, and written aversion to program music, and how much of it he actually created when it came to composing.

Mahler gave out a program and title (Titan) with his first symphony, and later withdrew it. Of course, one could say that here was the early Mahler who sinned and repented. However, he did almost the same thing with his second symphony and its vocal solos. He concocted two programs—but did not affix them to the score—and each contradicted the other. In the third symphony, Mahler wrote and attached an outline, "messages of the flowers, the animals, and love," but published the work without it. The sixth symphony has the lovely Night Music serenade, admittedly inspired by Rembrandt's picture, The Night Watch. In this section, Mahler uses mandolin, guitar—and cowbells. (He always carried with him a perfectly pitched set of cowbells wherever he went to conduct the sixth symphony.) The same work has a finale called Day. The eighth symphony, with its army of vocalists, has come to be called The Symphony of a Thousand.

By the way, Gabriel Engel, in his excellent brochure called Gustav Mahler—Song Symphonist (the only English book about Mahler) says that the fourth symphony "sings the joys of heavenly existence."

I have always believed that Mahler's fear of "programs" resulted because they were so integral a part of the system of his best-known contemporary, Richard Strauss.

The two men were good friends, although I have read some malicious reports to the contrary. Strauss was twenty-three when he first met the twenty-seven-year-old Mahler, and at once wrote to Hans von Bülow: "I have made a new, very charming acquaintance in Gustav Mahler. He is an extremely intelligent musician." Through Strauss' influence, the Mahler first symphony was performed in Weimar. And later, Strauss himself conducted the second symphony in Berlin.

Brahams was another Mahler admirer, even though he good-naturedly called him "an incorrigible revolutionist." He heard Mahler conduct Mozart's Don Giovanni, in Budapest, and declared it to be the best performance of that opera he had ever heard.

The Mahler detractors are unceasingly busy. Saminsky wrote of him last year that he "reeks of platitudes." Pannain's recent book calls Mahler "a fragment of nineteenth century thought—blown to shreds by the artistic revolutionary explosion." As late as last week (New York Sun, October 14) William J. Henderson gives the opinion that "aspiration, not inspiration, burns through most of the scores of Mahler."

At one time I, too, in less mature judgment, denied Mahler any outstanding worth at all, except that he had mastered a method of clever and colorful orchestration. I feel that I have come to see more than that in Mahler.

A few summers ago, I visited at the Vienna home of the late Emil Hertzka, head of the Universal Edition, and a Mahler friend and enthusiast. I told him of my recantation regarding that composer.

JOHANNES BRAHMS IN 1853.

A rare and beautiful portrait of the youthful Brahms. It is reproduced from a pencil drawing by J. J. Bonaventure Laurens, and was first published in the Zeitschrift für Musikwissenschaft (Journal of Musical Science) in connection with an article on Brahms, by R. Caillet and Erhard Göpel.

Hertzka informed me that Mahler was buried only a few streets away, at the Grinzing Cemetery, and after luncheon we went there together.

"By Mahler's own wish," said Hertzka, "there were no speeches or music at his funeral. It was a drearily rainy day. I went home and wept. Mahler's burial was as strange as most of his life."

* * *

Although I saw Mahler often in New York, I had my first glimpse of him while he was still at the head of the Vienna Royal Opera. I was passing through the square on which that building is situated. Suddenly someone stepped from the curb near me and started to walk toward the Opera. He was a short, sturdily built man, with unusually large brown eyes and a high forehead. It was summer, and he carried a panama hat in his hand. Long black hair crowned his head. He looked not ahead of him, but up at the sky. His steps were short, jerky, nervous.

To my astonishment, all the busy vehicular traffic ceased the moment the abstracted pedestrian left the sidewalk to cross the open square. Everyone looked at him. Most of the male onlookers, even the drivers, tipped their hats. I said to a nearby policeman, "Who's that?"

"That's Gustav Mahler, the great composer, and director of our Opera," said the *Schutzmann* proudly.

Such a thing could hardly happen in New York, unless perhaps, in the case of Babe Ruth or Primo Carnera.

* * *

A special pleader for crooning is Annette Henshaw, who writes to the New York Evening Journal of October 3: "Crooning is not over by a long shot, because it's ideally suited to the microphone and because it expresses the intimacy that is part of every love song. You don't shout about love—you whisper!"

* * *

Dr. P. Nicholas sends me this attached original poem, which he has written especially for Variations—possibly to punish me for what I said about the Pastorale Symphony last week:

BEETHOVEN

Unlike other Seers'
Thy face grief-scarred riseth
From behind the Mountains of thy Creation
Heralding the fierce struggle of thy mediation
For staggering Mortality.

There, Fate, awe-struck,
Did kneel facing thy plight
And sealing deaf thy Ear against the vulgar Noise
Safely did wed the Muse to thine inner Voice,
That thou prophet-like mayest sooth perform
Upon the strings of human Destiny
Thy solacing tone-odes.

There, as thy puckered lips
Loud protested against
The grim injustice and thy brooding eye did droop,
Thy Soul implacable arose the mocking sky to scoop,
Resolved to set to harmony its jangled spheres,
Thou Note-crucified Tone-Poet.

The Chords admit thee
As their highest celebrant!
Behind the drawn curtains we only hear the echoes
Of thy intimate dialogue with our major woes.
Aye, with the hid Realities so masterly depicted
In thy immortal scores.

* * *

A yarn from the WMCA broadcasting station (New York) concerns an artist who sings there every Monday evening. He was on the air last week, when several other performers, waiting their turn in the reception room, were listening to him. A blues interpreter, Jerry Baker, gave vent to his enthusiasm. "Say," he said, "that guy has some voice. And how he puts over his material. There's one baby who sure is going to make his mark." The speaker asked the telephone operator, "What's that fellow's name?" "Charles Hackett, of the Metropolitan Opera," was the answer.

Everyone laughed except Jerry Baker. "What's the matter," he sputtered, "I was right, wasn't I?"

* * *

Advertisement in the opera program of the Hippodrome:

MARTINSON'S
COFFEE

SYMPHONY EPICURA

I.—Allegro Giacoso.....Tang meets palate in a tonic chord; a new Surprise Symphony
II.—Andante Con Moto.....You will linger over its full rich flavor
III.—Scherzo Brilliante.....A rhapsody in taste
IV.—Rondo.....The first few cups are "but a series of preludes." Each cup will signal *da capo*

* * *

Moscow has no baseball arena, but it possesses three opera companies.

* * *

In the New York American of October 12, there is this caption: "Roosevelt and Arias Making progress." No, amazed reader, our Chief Executive is not "studying vocal," but was holding a series of conferences with Harmodio Arias, president of Panama.

* * *

An exchange reports: "Prof. Albrecht Mendelssohn-Bartholdy, grandson of the composer Mendelssohn, has been dismissed as head of the University of Hamburg because of his Jewish nationality."

That seems far-fetched, as the composer's parents became Protestants, and Felix was reared in that faith, and married a Christian.

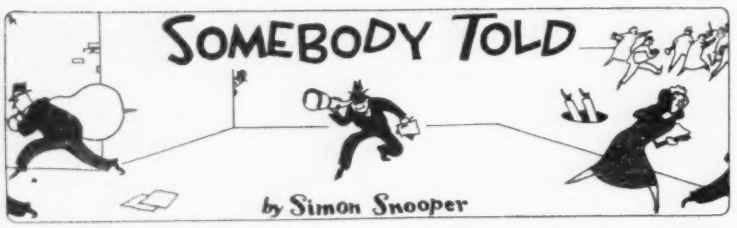
It remains now for someone to discover that after all, Wagner was the son of Geyer, the Jewish actor, as some competent investigators continue to claim.

* * *

And that name, Richard Strauss—Oscar, the Vienna Strauss, is Semitic. Should Richard, too, be found wanting, then Reger and Pfitzner move to the top of the list as the greatest modern composers of Germany.

* * *

"Is it true," asks J. P. F., "that the Nazis now refer to arias, as 'aryas'"?



See what power I have. I certainly am a great gun. The Philharmonic Society quailed before my remarks concerning the elimination of the program notes which Lawrence Gilman writes for the symphony concerts. And, fearful of my righteous anger, they have meekly contracted to have them written again. Starting last Thursday, the patrons will be able to find out what the music is about without listening.

* * *

Amusin', my lads, how these pianists get engaged to the daughters of the great. Having been stunned by the announcement of Horowitz' proposed adoption by the Toscanini family (see front page of all daily papers of uncertain date about a week ago) I now hear that Arpad Sandor, Heifetz' new accompanist, is affianced to the daughter of the celebrated German baton waver, Leo Blech. Would you say that pianists are being personally conducted into matrimony?

* * *

Henry Hadley and the missus gave a blow-out to a few of the elect last week. I swore by the elliptical oaths of Baptistry the other day I'd be darned if I mentioned Mana-Zucca again in this column, for she's having more publicity than is good for any little blond. But zounds and zithers, what am I to do? Hank's party was given for Mana.

* * *

Carnegie Hall is getting very Roxyette. You will remember the stir caused by the dress uniforms of the attendants when Radio City opened and the patrons couldn't decide by their own clothes whether they should seat themselves or yell, "Second aisle over, Moddom." Now, ye timid Philharmonic devotees, they've dressed Messrs. Totten (the nice old boy) and French in tails and all that goes with them. I saw one old dowager mistake Mr. Totten for Walter Damrosch last Thursday—and yet the doorman is much better looking than Walter.

* * *

Every once in a while some odd celebrity will barge into the tonal world just for excitement. Clarence Chamberlain, our boy hero of the air, must have been lifted on wings of sweet music at Jascha's entertainment at Carnegie. Girls, he looked entranced—and so did the girls.

* * *

Mrs. William J. Henderson casts a wary eye at box railings this fall. Opera glasses on the head are a most effective method for making one unconscious of modern music, as Mrs. Henderson found out to her regret last year. When I last peeped her she seemed entirely well again and I'll bet Bill won't be able to fill his other press seat with anyone but his wife.

* * *

Did you know that Grena Bennett can read? Yup—and history, too. "Last week," I was told by an unknown friend in this wee message left in my mouse-trap, "Grena was sitting at home (unlikely, that bit) reading the history of the New York Philharmonic Society (second exaggerated point, children). She had just soundlessly mouthed the passage (don't let that habit grow, Grena. It's dangerous.) 'Beethoven, the Alpha and Omega of the symphony, is the foundation upon which is built the tonal edifice of the Philharmonic Society' when crash, bang and the plaster-of-paris bust of Beethoven sitting on her book-shelf fell to the floor." The whole story sounds just a wee—a weeny wee, mind you—

* * *

My dears, I am so glad I heard Mahler's first symphony last week. You win the bet. I really enjoyed myself so much that I can't say I didn't like the music—though not at all the way I expected to. Somebody told me that Mahler was a modernist and I should join his club. Perhaps he is one. How should I know? I who only learned yesterday that a crochet wasn't knitting.

The work is all about Youth and Nature but this is what it sounded like to me. It began with a beautiful, rarely beautiful, supremely magnificent summer morning. The sun came up, the cuckoo cucked, the twittering birdies twittered, the cuckoo cucked, the possum hunters' horns sounded way off in the wood, and the sun shone on and on and on. As the galloping horses came up the steep hill, the cuckoo cucked some more, and finally Bill, the majordomo of the hunt, clattered his steed across the drawbridge into the courtyard of the peaceful inn. Everyone clattered after him and as the yokels came forth to greet them one and all burst into cheers. They had had a great hunt. They had got their possum.

* * *

The second part was a riot. Everybody got squiffy and sang songs just like Act I of the King's Henchman. They drank some more, a few bar-maids did a couple of wiggles. The boys even tried a few waltz steps with them. This ended with everybody being carried to bed.

Part three was the dance of the three blind mice: very pathetic, they were, and so old. Yet cheerily they sang, "Who's afraid of the big bad cat?" Finally they got exhausted and crept back into their hole, too tired to eat their midnight cheesesnack.

The last part was morning again. But what a day! You heard the hangovers they had right out loud. Bill tried to remember the love-light in Sadie's eyes, but it was no go. That head still pounded.

But whatever might come the hunt needed another possum to beat the set in the next village. So on to their noble steeds they leapt and horns sounding they clattered away unheeding the peaceful inn, the bar-maids or the three blind mice.

Everybody was happy despite the heads for it was another swell day and the innkeeper had made money and joined the N.R.A.

* * *

Ooo-ooo, somebody is Chasin Abe. Who can it be, I wonder? *No one* seems to know.

* * *

At a recent colored production of Aida the Negro cast delighted in calling the opera Ay-eye-da. Do you suppose movie patrons do the same?

* * *

Discovered in the lobby of a local opera emporium, I heard a nice young contralto arguing with one of the officials. "It isn't fair," said she, "it really isn't. Here I have been calling you every day on the telephone hoping you would let me sing for you, and today you call *me* asking me to report for a rôle which I haven't done for four years and you know I haven't done it and now you want me to get it overnight. I want to sing, yes, but don't want to do a poor job the first time anyway. It isn't fair. Oh, *what* shall I *do*?"

The gentleman grinned and murmured, "Do? Why, sing the part, of course. It's your only chance, my girl."

Now, I ask you, was he a gentleman?

* * *

What next? What next? Merle Armitage is fencing off a special section of the Los Angeles auditorium for the concerts he is sponsoring for Charlie Wagner's roster. The pen will be occupied by Hollywood celebrities. I've always thought good citizens should be protected from their ravages. *Benissimo*, Merle.

* * *

Poor Mario Castelnuovo-Tedesco, the Florentine composer. He has been cut to pieces by one of the New York critics. I saw an announcement not long ago signed by the scribe informing the public that "Another novelty is a Viennese Waltz by Castelnuovo arranged by Tedesco."

* * *

Rosa Low, be a good girl. You can't diet properly even if you pretend to nibble tomatoes and spinach when you top off with *risotto*. Don't lie; I saw you.

* * *

Fitzhugh Haensel's wife is in Florence. He says he's being good and going to bed early every night. Come on, give him a break, and let's believe him.

* * *

Aha! Is Le Trio Morgan to become a quartet? . . . Well, anyway, that was a swell, tall guy escorting Marguerite out of the Russian Tea Room.

Foreign News in Brief

Harriet Cohen Honored by Elgar

LONDON.—Sir Edward Elgar has chosen the pianist Harriet Cohen to record his piano quintet. This is the second in a series of recordings of Elgar's compositions, the first being his violin concerto, played by Yehudi Menuhin. M. M.

Noël Eadie Gives London Recital

LONDON.—Nöel Eadie, English soprano, recently appeared twice with the B. B. C. Orchestra at the London Proms. Her success at these two concerts has just been followed up by a recital. Her singing was wonderfully satisfying, all the high ranges of Liszt's Mignon were managed with the greatest of ease and in groups of songs by Mahler, Marx and Richard Strauss she demonstrated her ability to interpret a succession of songs of contrasting character.

M. M.

Lilias MacKinnon to Tour United States

LONDON.—Lilias MacKinnon, pianist and author of the Memory Course, is to leave soon for the United States, where she will make a coast to coast tour.

During the summer Miss MacKinnon has been lecturing in the Oxford Summer Course and has also given a series of lectures at the Tobias Matthay Pianoforte School. On October 19 she gave a national radio broadcast. M. M.

"What'll we play, Angie? Handel's Largo or The End of a Perfect Day?"

I SEE THAT

Frederic Dixon will be presented in recital at Aeolian Hall, New York, on October 29, by the Studio Concert Society. The program is to be repeated at Mr. Dixon's studio on October 31.

* * *

Jacques Fray and Mario Braggiotti gave a two-piano recital at the Waldorf-Astoria, New York, on October 17. Their program was made up of request numbers.

* * *

Ethel Glenn Hier, composer and teacher of piano, has returned from Europe and reopened her New York and out-of-town studios.

* * *

Gertrude Kappel, upon arriving this week from Europe, sailed immediately on the Grace Line, through the Panama Canal, for San Francisco, where she is to sing Isolde in Tristan and Isolde with the San Francisco Opera Company. After her operatic engagement she will fulfill a number of concerts on the Pacific Coast and return East to sing in New York on December 10, her first recital in this city. She is also appearing at Mrs. Townsend's Morning Musicales in Washington, D. C., and at the Peabody Conservatory in Baltimore, Md., during December, before rejoining the Metropolitan Opera Company.

* * *

Ida Haggerty-Snell held a students' musicale in the Metropolitan Opera House Studios, New York, on October 7, when a dozen young artists took part.

Egon Petri, pianist, will begin a weekly series af concerts with Frank Black's NBC symphony orchestra on October 22. Mr. Petri was recently made an honorary member of the Bohemian Club, New York.

* * *

Frank La Forge, composer-pianist, has returned to New York, and activities at the La Forge-Berúmen Studios have been resumed. Mr. and Mrs. La Forge spent September at Calais, Me.

* * *

Johannes Adler-Selva, teacher of singing and voice physiologist, will lecture at his New York studio this evening, October 21, on the subject of resonance.

* * *

The Music Education Studios (Misses Gibbes and Hopkins, founders) have leased an entire floor on East Seventy-ninth Street, New York. Their pupils have won prizes and honorable mention annually in the Young People's Concerts conducted by Ernest Schelling at Carnegie Hall, New York.

* * *

The National Opera Club (Baroness von Klenner, president), held its first meeting at the Waldorf-Astoria Hotel, New York, on October 12. On the program were Robertina Robertson, Anna Chenee, Margot Sanger, Gene Schiller, Frances Sebel and, as guest of honor, Mana-Zucca, composer.

* * *

Francis Rogers has resumed his duties as teacher of singing at the Juilliard Graduate School of Music, New York. In addition, he will be in charge of the English diction of the opera class and give a general course in English diction, open to all students, including instrumentalists.

Maurice Renaud Passes

(*Continued from page* 5)

Maurice Arnold Renaud was born in Bordeaux, 1862, and studied at the Paris and Brussels Conservatories. He sang at the Monnaie in the latter city from 1883 to 1890, and made his début at the Paris Opera-Comique in the latter year. In 1891 he first appeared at the Paris Opéra, remaining with the company until 1902. In June, 1897, he made his Covent Garden début as Wolfram and DeNevers in a gala operatic bill given in honor of Queen Victoria's Diamond Jubilee. From 1906 to 1910 he was a member of the Metropolitan Opera in New York. His repertoire included Don Giovanni, Hamlet, Rigoletto, Valentine, Escamillo, Iago, Telramund, Beckmesser, and nearly fifty other rôles. He showed a remarkable versatility in both comic and dramatic parts, besides being a distinguished vocalist.

OBITUARY

Jean Delmas

SAINT-ALBAN DE MONTBEL, FRANCE.—Jean Delmas, creator of many bass rôles at the Paris Grand Opéra, died here in his villa where he had lived since he retired from opera in 1927. Delmas was born in Lyons in 1861, and commenced his career as an actor of juvenile parts. His diction soon attracted attention and he was encouraged to study voice. At the National Conservatory he received the first prize in singing and the first prize in opera. He made his début at the Opera on September 22, 1886, as Saint-Bris in Les Huguenots. He was an accomplished artist from the moment of his début, and during the course of his long career created in Paris an amazing number of rôles including the Wagnerian bass parts, Leporello (Don Juan), Gessler (William Tell), Athanael (Thais), Capulet (Romeo and Juliet), Hagen (Sigurd), L'Etranger (L'Étranger), Kurvenal (Tristan), Matheas (Messidor) and Narrhavas (Salammbo). In spite of repeated offers from other theatres and countries, Delmas spent his entire career at the Paris Opéra.

I. S.

Kate Vannah

BOSTON.—Kate Vannah, poet and composer of several songs, the best known of which was Good-bye, Sweet Day, died suddenly on October 11 at her home here. A native of Gardiner, Me., Miss Vannah, after attending St. Joseph's Academy in Emmitsburg, Md., studied harmony in Baltimore and Boston and piano in Boston. In 1926 Miss Vannah wrote the accepted music for the official hymn of the Eucharistic Congress in Chicago, winning the honor against 400 competitors. Many years earlier she and Elinore C. Bartlett wrote an operetta entitled Heligoland. M.

Edward Preisendanz

CAMDEN.—Edward Preisendanz, secretary and treasurer of the Broadcast Advertising Company, which operates radio station WCAM, died on October 6 of an attack of acute indigestion. He was forty-nine. Surviving are his mother, a daughter, Anna C. Preisendanz, and a brother, Rud Preisendanz, president of the broadcasting company.

Mussolini Sponsors Music At New University in Rome

Capital and Other Italian Cities Encouraged by Duce to Feature Art—Ovations for Mascagni—Lyceum Named for Schipa

MILAN.—A typical Mussolini enterprise, in which music studies will acquire their share of enhanced prestige, is the grandiose new University City of Rome, which is fast becoming a concrete reality. Construction is proceeding with the rapidity characteristic of Fascist undertakings and the inaugural date has already been set for April 21, 1935; the occasion will be made a big event. The new institution will have a capacity of 10,000 students. With it, it is aimed to give Rome a spiritual beacon whose light will radiate throughout the Mediterranean basin, and even beyond, attracting the intellectual youth of all Europe.

The imposing architectural group is in itself an excellent symbol of the constructive power of the Fascist *régime*. The buildings are the last word in modernity of equipment; each unit is surrounded by broad lawn and garden spaces. The main hall has been specially designed for the maximum yield in acoustics and visibility—another point on which Il Duce insists; it is fan-shaped, with specially studied curves in walls and ceiling, and will seat 3,000. The library tower will rise to over 160 feet in height.

In previous articles I have hinted that the Premier's policy for the stimulation of Italian music and drama hinges on the proposition of bringing the stage within reach of the masses of the people through auditoriums and stadia sufficiently vast to permit popular prices, without sacrifice of acoustics and visibility. The great Lictorial Amphitheatre to be erected on a central Roman site (quite possibly at the intersection of Via dell'Impero with Via Cavour) in time for the Augustan Bimillenium in 1937 will be the most ambitious, if not the earliest model.

NEW THEATRES ON GRAND SCALE

Wreckage is already under way on the area between the Royal Palace and Via Carlo Alberto in Milan for the new hippodrome to be built in response to Mussolini's suggestion. And as if this were not enough, there is already talk of building a stadium with a capacity of 100,000, in emulation of the mammoth bowls at Turin and other cities of the Peninsula. Padua has also done its bit with a new open-air theatre seating 4,000, and Venice has followed suit at the Lido. The Roman Colosseum is to be restored prudently—some will gasp!—to favor spectacles.

A typical example of such restorations is to be seen at the Roman Amphitheatre of Pola, whose interior had been despoiled for building materials during the Middle Ages. The steps have now been restored, at great labor, in the effort to renew the theatrical mission of this superb monument of Imperial Rome, which is attributed to the Augustan period and is, perhaps, as ancient as the Colosseum itself. The survival of the surrounding cornice there facilitates the location of masked reflectors for artistic lighting effects, as shown in the recent stagings of the Scala *régisseur*, Mario Frigerio.

Aside from art factors, the flattering statistics of attendance and of the financial results of the summer's major ventures of this type, in a supposed crisis year, encourage faith in the new orientation. The Greek Theatre at Syracuse, with such highbrow fare as Euripides-Pizzetti and Sophocles-Mulé, drew over 100,000, the Verona Arena double that number, Pola 10,000 nightly (with special steamers from Trieste and Venice), the Maxentius Basilica 90,000 for its eighteen concerts, or an average of 5,000 each. A large assembly gathered at the Roman Forum for the rally of 7,000 young Fascist Avanguardisti, who sang such patriotic music as a hymn to Balbo's flyers and the old Sardinian song to the House of Savoy, Dio Conservi il Re. The concerts at the Milan Park have also been crowded.

The Thespis Opera Chariot netted profits of over 100,000 lire ($8,000)—not at all a bad showing for a State outfit. It gave 86 performances in 88 days to a public of 400,000 scattered over 34 provinces. (Since their inception, the two Thespis troupes, lyric and dramatic, have toured some 82,000 miles and have put on 1,292 shows in 645 Italian towns before over 3,000,000 spectators, a third of which is credited to the gesticulating warblers.) Everyman at Sant 'Ambrogio, with materially restricted audiences, netted $15,000. All the other big undertakings, from the Boboli Gardens to the Doges' Palace—all were jammed to capacity—showed good profits despite costs which were enormous in some cases. Santa Uliva was the sole exception, because given only twice to a public of cloister size.

MASCAGNI FÊTED BY MULTITUDE

Passing mention is due to the singular fanaticism aroused when Mascagni conducted a program, chiefly of his own music, in the Roman Basilica, with the Augusteo Orchestra and the Guido Monaco Choral Society of Leghorn, his home city. This latter is a chorus of thirty years' standing, founded by laborers and now including ladies of the Livornese aristocracy; it is expert in such complex polyphonic works as Palestrina's. Its 150 members, under Roberto Zucchi, sing solely *per amore dell'arte*—an example for Rome, where it is claimed you can't find four cats for a chorus without their wanting pay.

This ensemble gave the inevitable Hymn to the Sun from Iris, besides the Prayer from Cavalleria and a chorus from Zanetto, drawing the interminable acclamations predicted—ovations repeated after the Rantzau prelude, the Silvano nocturne, the Fritz intermezzo, the overture furlana and Hymn to Rosaura from The Masks, two excerpts from Pinotta and the carnival episode from the symphonic interludes for Hall Caine's drama, The Eternal City. The veteran composer-conductor was forced to give many encores.

But the excitement reached its peak with the Maestro's juvenile Exotic Dance, a piece of cheap poular effect which wrought up the Roman crowd to a sort of Dionysian frenzy, amid shouts and roars. This same curious phenomenon of Mascagnitis was produced in somewhat milder form with the public première of Flowers of Brabant, two brief orchestral fantasies composed for the Crown Prince's wedding and dedicated to Princess Marie José of Belgium. (These two pieces were also acclaimed when Mascagni later presented them at Milan.)

Fiori del Brabante comprises a Dance of the Chocolates and an (allusively styled) Apotheosis of the Stork, this being a discreet *augurio* for the fecundity of the royal couple. The first is a brightly colored trifle of no pretensions. The second suggests, with its chord progressions, the concept of continuous germination, while the impulsive surge of its broad Mascagnian theme symbolizes well enough the potent vital urge of a young life bursting into being. Mascagni recalls few such demonstrations.

NATIVE OPERAS RESUSCITATED

One of the most interesting of the summer's offerings was the revival, in the Pola Arena, of Antonio Smareglia's three-act Istrian Nuptials (Nozze Istriane) (Trieste, 1895), a work unjustly neglected. This charming rustic canvas, a sort of Dalmatian Cavalleria Rusticana, stems spiritually from the Mascagni-Leoncavallo school of *verismo*, but has its own independent personality as to musical idiom. It is a fresh and suggestive score, well worth a rehearing despite its long shelving through the ban of petty intrigue.

In the field of Italian operatic novelties, notice must also be taken of the recent revival, at the Teatro Eden of Viareggio, of Beniamino Fonte's Lucania (Carpi, 1921), a work successful a decade ago in theatres of Parma, Modena, Bologna, Pisa and Leghorn. Fonte is a Calabrese musician whose derivation from Mascagni is unmistakable, but on this foundation he has added elements of discreet modernity, though remaining essentially of the 19th century. The chief defect of Lucania lies in the conflict between the lithographic realism, local color and fleet dialogue of Francesco Ragona's libretto (another rustic canvas) on the one hand, and the autonomous architectural tendency of the music on the other. In the last act, much the best of the four, this clash is solved, also because the individual action becomes the drama of a people. It was well received.

A work of similar trend is the Graziella of Gianni Bucceri, a Sicilian (Catania, 1873), a director of the musical institute of his city, conductor and composer of various operas and symphonic scores, beginning with a Marieddu (1895). This has just been performed in oratorio form at the Palazzo dell 'Arte of Milan as the first of the four prize-winning operas of the Theatrical Corporation-Triennial Exposition contest, which the jury is rehearing for the final designation of two works for production with scenery and costumes in Rome and Turin.

Italy's most prolific librettist, Arturo Rossato, has drawn a four-act plot from Lamartine's celebrated novel of the same title, depicting scenes and characters of Neapolitan life in 1815. The first act is laid in the fisherman's hut on the beach of the island of Prócida, where, following a storm, the Stranger enters the house and heart of Graziella. Act II, at Mergellina in carnival, develops the love strands of the triangle. The drama comes to a head in Act III, with the stranger's departure for France, which leaves the tender girl prostrate. The action might well have ended here, but Rossato saw fit to add a fourth act, with the agonizing girl comforted on the threshhold of death by her returned lover's embrace, a romantic cliché he perhaps thought in tune with the work.

Bucceri's clear and fluid melodic writing, which bears a certain Sicilian folk imprint, is well adapted to a subject of this simple emotive type and to a background of this pastoral character, in which he has ably exploited the Neapolitan local color. Edmondo De Vecchi led a spirited performance, in which the Scala chorus, under the peerless Veneziani, was the most perfect interpretative element. Maria Carbone sang the title rôle and Giuseppe Massù, tenor, the Stranger's part, with adequate resources and routine, while Carlo Tagliabue, baritone, as the jealous rival Giovanni, deserves notice. A fair-sized audience was generous in applause after each act; there were many recalls.

COSTA PASSES AWAY

Dispatches from Monte Carlo inform us of the death in that city of the Calabrian composer, Pasquale Mario Costa, following a brief illness, at seventy-five years of age. Costa was a graduate of the Naples Conservatory, where he studied under Paolo Serrao and Giuseppe Martucci. Although the author of an opera and other serious works, Costa early turned to the lighter forms and his popularity is identified more with his musical comedies (such as Posillipo and Scugnizza) and above all with his songs in Neapolitan dialect, many on texts of Salvatore Di Giacomo. Among the more noted of these are particularly remembered: Avummaria; 'A luna nova Pe' te vedè; Munasterio and Serenata Napulitana. Costa lived many years in Paris and London, and lately at Turin and the French Riviera.

Tito Schipa on his last visit to his native town, Lecce, where he held a concert for the benefit of the projected musical lyceum which is to bear his name, agreed to donate a building for this institution. It will be built on Schipa's own plans beside the new Casa dei Balilla on the square between Porta Rudiae and Porta Napoli, the city donating the ground. Shortly afterward, the tenor sang by royal command at the palace of San Rossore near Pisa before the King and Queen and Princess Maria, who paid him cordial compliments.

RAYMOND HALL.

Musicales

Musical Salon at Freemantel Home

One of the interesting events so far this season was given at the home of Mr. and Mrs. Frederic Freemantel on October 1, in the first musical salon inaugurated and sponsored by the Music Teachers and Students Advisory Council, Inc. Two talented young singers were presented to a large audience of social and musical prominence.

Mary Stewart sang Quilter's The Crimson Petal and four Brahms songs: Stanchen, In Waldeseinsamkeit, Sonntag and Der Schmid. Known as a soloist at the Christian Science Church of Glen Cove, N. Y., Miss Stewart showed a fine contralto voice, rich in vibrant tones and deeply sympathetic.

Marcel Doucette, tenor, of Waterbury, Conn., was the other soloist. He sang Passing By, by Purcell, Where'er You Walk by Handel, Romance by Debussy and the Aubade from the opera, Roi d'Ys by Lalo. Both of these singers showed the experienced guidance of their teacher, Mr. Freemantel. The accompaniments were played by Herbert Jaffe in his able and musicianly manner.

After the program Mr. Freemantel introduced Mana-Zucca, composer, and Gregory McNab, a young baritone under the guidance of Mr. Freemantel, sang Mana-Zucca's I Love Life, accompanied by the composer.

J. V.

* * *

Vera Nette Gives Musicale

Vera Nette, voice teacher, gave a musicale and reception at her New York studio recently. Among those who sang was Rafaelo Diaz, tenor of the Metropolitan Opera Company. He contributed numbers in French, German and English. Others heard were Winifred Welton, Ruth Clayton and Florence Friday, sopranos; Richard Kehn, tenor; Walter McNichol, baritone; and Hugh McLoughlin, dramatic reader, in charge of program and microphone announcing. Frank Chatterton and William Jackson were at the piano.

Miss Nette has had a microphone installed in her studio and interesting programs are being given by prominent artists under the supervision of Mr. McLoughlin. Miss Nette is a member of the voice faculty at the New York College of Music.

B.

Club Items

N. Y. F. M. C. Officers Meet

A meeting of the officers of the New York Federation of Music Clubs was held in Steinway Hall, New York, on October 10. Many representatives of the music industry were also present to discuss ways and means to stimulate the interest of the general public in music as culture and amusement, especially at this time when leisure is forced on the public.

Ideas were expressed for the establishing of bureaus which will take care of musicians and amateurs who wish to form musical groups, and a rally is planned in an attempt to raise funds to finance the plans.

M. T.

Verdi Club Commemorates Birthday

Florence Foster Jenkins, founder-president of the Verdi Club, New York, again commemorated Verdi's birthday by a luncheon and musicale on October 9, at Hotel Plaza, New York. Olga d'Allaz gave the introductory greeting, and short speeches were made by Mmes. Homer Lee, William R. Stewart, Daniel Pelton Duffie, Charles Augustine Robinson and Agnes Snyder. James Phillins offered a group of songs by Mana-Zucca, with the composer at the piano, and vocal duets were featured by Rita Gilbert and Leland Logan, Gladys Longene at the piano. Dramatic readings, serious and otherwise, by Josephine Beach lent variety to the program.

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By RICHARD GILBERT

The recording of Brahms' fourth symphony in E minor by Leopold Stokowski and a reduced Philadelphia Orchestra (Victor Musical Masterpiece set No. M-185), revives certain doubts which have arisen upon several previous occasions. Can a work of symphonic proportions—in which a surge of orchestral movement is highly necessary for dynamic contrasts of tone masses—be performed effectively by a chamber orchestra? And does the ear find it agreeably illusory to contemplate the complete absence of customary hall resonances, in too close proximity to performing musicians? We believe not. Dr. Stokowski, whose associations with electronically conveyed sound are by no means scanty, and those in charge of recording at Camden think otherwise, as this recent Brahms registration generously attests. It is probable, too, that many prospective purchasers of the album will find the acoustics therein contained eminently ingratiating.

This listener has always considered the illusion created by a recording of a work scored for large orchestra to be most satisfying when he is supplied with a vantage point in the auditorium instead of one upon the stage somewhere between the first flute and French horn. J. P. Maxfield, the eminent consulting engineer of Electrical Research Products and Bell Telephone Laboratories, points out that the best recording and broadcasting, either from concert hall or studio, with which he has been associated, "has resulted from an attempt to transmit to the listener not only the music, but also its acoustic surroundings. This has been stated by some as being equivalent to transporting acoustically the listener to the real performance."[1]

The "real performance" of Stokowski's interpretation of Brahms' fourth is, in this instance, given by a veritable chamber orchestra grouped in the intimate and acoustically deadened confines of the Old Fifth Street Church studio at Victor's plant in Camden. Of wall resonance there is nothing. Now, while excessive studio echo can be particularly annoying, it is also true that the thrusting of an instrumental body, numbering more than thirty pieces, into one's home, with neither a sense of depth nor perspective, can also be disturbing. This recording, having no reverberation whatsoever, pervades the atmosphere around the loudspeaker with an intimacy which would be agreeable in chamber music, piano or vocal reproduction, but which seems overenlarged and out of place here. Wagner's Siegfried Idyll could stand such a recording. Brahms' symphonies cannot. The records do not provide a symphony hall performance of the fourth but, instead, a chamber orchestra's intonation of music in a completely damped studio.

In this work, individual instrumental tone reproduces marvelously well, for the frequency characteristics are excellent. Especially do the woodwinds and the horn (in the modal introduction of the romantic andante) sound with faithful brightness. The slow movement also provides for the wide-range reproduction of brilliant tone quality in the graceful naïveté of the passage near the beginning, utilizing strings *pizzicato* and woodwinds. Clarity, such as one finds in the most refined utterances of chamber music, prevails throughout. But to attain this quality, must it be divorced from the meatiness and weight usually associated with symphonic writing and of a special density in Brahms' orchestration?

Because of the diminished orchestra and lack of deep perspective, the climaxes never attain majestic culmination, they invariably lack vigor and rotundity. Stokowski's reading and the playing of the members of the orchestra are given to fine exactitude and precision which on the whole is notable. Detail is never obscured, as in more rousing recordings; exceptionally clear are the imposing structural ramifications of the chaconne of the final movement. Stokowski imbues the work with a brooding, lyrical quality not out of keeping with its sombre nature. Yet, somehow, his restraint misses the elegiac grandeur more often associated with this work by other conductors. Individual *tempi* and too great concern for elaborations may displease some listeners.

On the whole, this set, an important release, shows a number of excellent qualities as well as some faulty ones. Certainly, among the latter, stand first the tenuity of the misproportioned ensemble and the absence of acoustical dimension.

Reader's Opinion Solicited

We are anxious to ascertain the disc enthusiast's reaction to the recording methods used for this reproduction of Brahms' fourth symphony, and we invite comment addressed to this column. For comparison to more usual methods of orchestral registration, wherein greater acoustic depth is achieved and the spatial relationship between the various choirs is more pronounced, listen to Bruno Walter's recent recording of the overture to Mozart's Marriage of Figaro (Columbia No. 68133D), Erich Kleiber's playing of the Rakoczy March (Berlioz: Damnation of Faust) with the Berlin Philharmonic Orchestra (Telefunken No. SK1215) or the orchestral discs noted below. All of which convey, more or less, something of the acoustic properties of the auditorium in which they were made. We do not claim, however, that their frequency characteristics range over a greater spectrum than that provided by domestic Victor engravures.

Seven Veiled Variations

The late Vincent d'Indy has been rather tardily represented in disc catalogues. But with his Mountain Symphony and excerpts from Fervaal engraved, and now his Istar Variations, his music is gradually circulating among listeners who go to the phonograph to hear works not frequently played elsewhere.

Istar, Variations Symphoniques, was given its first recording in *La Voix de son Maître* studios by the Paris Conservatory Orchestra, under the efficient leadership of Piero Coppola. Victor releases the set here as discs Nos. 11559 and 11560.

Concerned with an age-old erotic theme, d'Indy's music has a predilection for rich coloring of oriental tincture. The variations, less ornamented as they progress, appear first; the theme is not proclaimed in its denuded state until the very end. Then Istar, having passed through the seven gates (where at each portal she is disrobed of a garment), enters the Land of No-Return naked and unadorned. The music exercises a definite charm, and the composer's technical facility is notable. The clear recording allows for fine dynamic contrasts, from nostalgic *pianissimi* and a particularly well-intoned violin solo, to exuberant flights for full orchestra. Not d'Indy's most impressive work, at any rate Istar should make many new friends on this side of the Atlantic.

Concerti by a Neglected Symphonist

Lalo's G minor symphony, a graceful and sonorous work, is infrequently performed; his opera Le Roi d'Ys seems no longer to figure in American companies' repertoire. Neither are his ballet Namouna, Allegro Symphonique, Scherzo or Rapsodie Norvégienne included often on our symphonic programs. Although he wrote much chamber music, Lalo is not looked upon as an outstanding composer in this field. Best known of his creations are the violin and cello concerti. These have both been recorded. Excerpts from the opera, Namouna (as an orchestral suite: French H. M. V. Nos. W1172 and W1173), the rhapsody and scherzo are also available on discs from the importers.

The cello concerto in D minor and the Symphonie Espagnole for violin and orchestra are brilliant and savory works. Both have been exceptionally well presented for phonographic reproduction. The work for violin is played by Henri Merkel and the Pasdeloup Orchestra directed by Piero Coppola (Victor set No. M-136). This colorful piece shows the richness and skill of Lalo's orchestration and his unusual adeptness for the stringed instrument (he played violin, viola and cello himself). Merkel's playing is scintillant. The orchestra does only a fair job. The recording is splendid.

The cello concerto receives a more finished performance all around. Maurice Maréchal adds another sterling performance to his already imposing list of recordings, and Philippe Gaubert conducts an anonymous orchestra which supplies a highly mellifluent setting for this gem of cello literature. Technical matters are not amiss and the set will be found listed as Columbia's No. 185 Masterwork.

Carpenter Songs Among Vocals

That advancing young contralto, Rose Bampton, features another American composer in her latest Victor disc to be released: two of John Alden Carpenter's transparent aquarelles from the cycle Gitanjali, Light, My Light, and When I Bring You Colour'd Toys (poems by Tagore). The last is a fragile and impressionistic setting, the former slightly pretentious. Miss Bampton's lovely voice is wholly disengaged from the record; her musicianly insight is conveyed with intimacy and warmth. Wilfred Pelletier accompanies at the piano. Disc No. 1628.... John Charles Thomas devotes his art to two bits called The Trumpeter and My Message (Victor No. 1631).... Conrad Thibault, popular radio baritone, who heretofore has made only Red Seal records, is being developed by Victor as an interpreter of the better popular songs of the day. Thibault's first release in the 75-cent black label class includes The Last Round-Up, and Shortnin' Bread (No. 24404).

[1] The Voice, Its Production and Reproduction, by Douglas Stanley and J. P. Maxfield; Pitman Publishing Corp., New York, 1933.

NEW VICTOR RECORDINGS

MUSICAL MASTERPIECE SERIES

CONCERTO NO. 4 IN G MAJOR (Beethoven). Played by Artur Schnabel and the London Philharmonic Orchestra conducted by Dr. Malcolm Sargent on four double-faced 12-inch Victor Records Nos. 7661-7664 . . . and in automatic sequence Nos. 7665-7668. In Album M-156 with booklet. List price $8.00.

Artur Schnabel, now appearing with many of the country's leading orchestras, has recorded this concerto magnificently. Here is piano playing *par excellence* reproduced so realistically that you get the impression of the artist's actual presence. The music, which has been the vehicle for several artists during seasons just passed, takes on a new meaning as Schnabel plays it. Certainly you will want this concerto in your collection.

SYMPHONY IN G MAJOR (Haydn) (The "Oxford"). Performed by the London Symphony Orchestra conducted by Hans Weisbach on three double-faced 12-inch Victor Records Nos. 11311-11313 . . . and in automatic sequence Nos. 11314-11316. In Album M-139 with booklet. List price $5.00.

The charm of Haydn symphonies never wanes . . . and you will find this one in G major particularly entertaining. It was performed for the first time in England when the University of Oxford conferred the degree of Doctor of Music upon the composer.

DON PASQUALE (Donizetti). Performed by Tito Schipa, soloists, chorus, and orchestra of La Scala conducted by Carlo Sabajno on fifteen double-faced Victor Records Nos. 11563-11577 . . . and in automatic sequence Nos. 11578-11592. In Album M-187 with explanatory notes. List price $22.50.

No need for opera "fans" to deplore the infrequent performance of Donizetti's tuneful opera, when so delightful a recording as the one in this album is available. The artists, among whom the best known is perhaps Tito Schipa, give a splendid performance under the direction of Sabajno.

RED SEAL RECORDS

ZIGEUNERWEISEN (Sarasate) **Parts 1 and 2.** Played by Mischa Elman with piano accompaniment on Victor Record No. 7780. List price $2.00.

DANCE OF THE TUMBLERS from the "Snow-Maiden" and STORM MUSIC from "Ivan the Terrible" (both by Rimsky-Korsakow). Played by Albert Coates and the London Symphony Orchestra on Victor Record No. 11454. List price $1.50.

LA CUMPARSITA and CONFESION. Sung by Tito Schipa with orchestral accompaniment on Victor Record No. 1633. List price $1.50.

WALTZ from "Intermezzo" (Richard Strauss). **Parts 1 and 2.** Played by Karl Alwin and the Vienna Philharmonic Orchestra on Victor Record No. 11430. List price $1.50.

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This book contains invaluable grouping of music subjects not found elsewhere (suites, sonatas, operas, etc., etc.). List price, 25 cents.

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Deering Broadcasts Continue over WJZ

Henri Deering, pianist, is giving a series of Sunday recitals throughout the month of October, over the NBC-WJZ network. On

HENRI DEERING

October 1 he played a Chopin program, the following week a Russian program and on October 15 presented numbers by Bach-Bauer, Bach, Gluck and Hummel. On October 22 he is playing a request program, including Tango (Albeniz), Debussy's Clair de Lune and the Mendelssohn Rondo Capriccioso. The radio audience is invited to make requests for numbers on the October 29 broadcast. This is the second month in which Mr. Deering has been featured in this series.

CONSERVATORIES and SCHOOLS

Curtis Institute of Music

Philadelphia.—The Curtis Institute of Music (Josef Hofmann, director) is inaugurating its fifth season of broadcasts over the Columbia network on October 26. The program will continue weekly on Thursday afternoons for twenty weeks.

The opening program will be given by the Curtis Symphony Orchestra, conducted by Fritz Reiner, and is dedicated to the memory of Cyrus H. K. Curtis, including an overture by Mendelssohn, Calm Sea and Prosperous Voyage; Bach's Brandenburg Concerto No. 3 in G major, for string orchestra; Wagner's Siegfried Idyll, and Mozart's overture to The Magic Flute. I.

Peabody Conservatory of Music

Baltimore, Md.—Jean Westbrook, of Washington, D. C., has been awarded the Milton Blumberg Memorial Prize for 1933, in recognition of her excellence of studentship.

The Milton Blumberg Memorial Prize was founded in 1931 by Mrs. Anna Blumberg as a memorial to her son, a former student of the Peabody Conservatory of Music. The prize provides for one lesson a week in violin through the year. Its object is to make possible further study for a pupil whose past scholarship at the conservatory merits the award.

Miss Westbrook was a student in violin under Frank Gittelson last year and will continue her studies under the provision of the Blumberg prize. C.

Music Notes From Coast to Coast

AKRON, O.—John Franklin Stein has been appointed head of the voice department at Akron University. To prepare himself more thoroughly for his new work, Mr. Stein, known as a baritone soloist, went to New York in September to study with Enrico Rosati, taking a special teacher's course.

In addition to being on the faculty at the University, Mr. Stein will lead assembly singing and direct the Kent Choral Society of Kent, O. Associated with him in the music department are Elmer Ende, professor of theory and harmony and head of the organ department, and Burton A. Garlinghouse, who directs the University Glee Club. Both of these teachers will appear with Mr. Stein at the University faculty concert on October 26, at First Congregational Church. Mr. Stein will give the program and Mr. Ende will also play a short organ recital. Mr. Garlinghouse directs the choir of the First Congregational Church and is the newly chosen president of the Friends of Music Society. K. S. L.

GRAND RAPIDS, MICH.—The St. Cecilia Society opened its season brilliantly with a recital by Marjorie McClung, soprano of this city, accompanied by Mabel Rhead, of the University School of Music, Ann Arbor. Miss McClung recently received her master's degree from the university, and left last week for study in Vienna. The chairman of arrangements was Mrs. Joseph Finnegan. The first program of the St. Cecilia Evening Club was given by the Marczynski Trio, the Liebeslieder Ensemble (Katherine Jansheska Phillips, soprano; Gladys Kempter, contralto; Leo TePaske, tenor, and Fred Caro, bass), and Lucille Schaafsma Dinsmore, pianist. The chairman was Anna Marie Diott.

Marguerite Colwell has opened her piano studios with Seranna Botting Sles, Evelyn Nieboer Hauenstein, and Joan Kingma as assistants. Miss Colwell's pupil, Helen Mae Hoogsteen, has passed the examination and has been admitted to the endowed membership of the St. Cecilia Society.

A program of songs written by a local composer, Louise Cooper Spindle, was given in the Social Science Building of A Century of Progress. The singers were Kathryn Strong Gutekunst, contralto, and Mrs. Karl W. Dingeman, soprano. The authors of the words for the songs reside in Michigan.

The Excelsior Male Chorus (William Van Gemert, director) has started rehearsals and is planning two concerts. The officers are I. Williamson, president; Fred Bos, vice-president; Robert Meggidt, corresponding secretary; Henry Wessell, recording secretary; John Klein, treasurer; Leonard de Jager, assistant treasurer; Tom Battenberg, librarian; John Malinowski, accompanist. A new glee club of women, the Excella Choristers, has engaged Mr. Van Gemert as leader. Officers of this organization are Mrs. Martin Smith, president; Mrs. Mary Lappinga, vice-president; Ethelyn Vander Molen, secretary; Mrs. Julia VanOtteren, treasurer; Dorothy Cornelisse, librarian; Jane Prins, accompanist. Mr. Van Gemert is also directing the Sparta Male Chorus of forty voices.

The Grand Rapids Music Teachers' Association held its first meeting in the St. Cecilia Building, with Dr. Burton Confrey, dean of Catholic Junior College, as the speaker. His topic was Teaching the Adolescent. H. B. R.

HOUSTON, TEX.—The Houston Symphony Orchestra, with Frank St. Leger conducting, will start its 1933-34 season in the City Auditorium on November 13. Paola Lawn Autori will be guest artist. The orchestra is trying in every way to make this a season when the majority of the people will support the orchestra, instead of a chosen few, and to popularize symphonic music with the rank and file.

The Little Theatre opened its season on October 18 with Noel Coward's The Marquise, under Cyril Delevanti, the new director. Mr. and Mrs. Delevanti are both musicians, Mrs. Delevanti being a graduate of the College of Music in London, England, and having sung in many concert halls in England.

The Tuesday Musical Club began its twenty-third season on October 3 at the Art Museum, with a President's Day program welcoming the new president, Mrs. K. C. Barkley. Plans have been completed for the presentation of Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, in concert at the Scottish Rite Cathedral on October 25. This club's programs will be devoted to the study of the symphony orchestra and the stories of the opera.

Two of Houston's younger musicians have won Juilliard Foundation Scholarships: Grace V. Howard, lyric soprano, voice pupil of Ellison van Hoose, and Arnold Caplan, violin student of Gregor Jassel.

Mischa Elman, violinist, will be one of the first musical attractions of the season, playing here on November 8. K. B. M.

INDIANAPOLIS, IND.—Isa Kremer appeared before the Woman's Department Club on October 4, singing ballads and folk songs, in Yiddish, old English and Russian. I. R. Koreman accompanied and also gave solo numbers.

The Martens Concerts, Inc., have added another attraction to their concert course—the Don Cossack Russian Chorus, who will be heard on November 3.

The Wiener Saengerknaben will present a program at the Murat Theatre on Thanksgiving Eve.

Mu Phi Epsilon and Sigma Alpha Iota have both opened the fall and winter season with teas and musicales. Interesting discussions on various music topics have been planned.

Bohumir Kryl and his orchestral band, Anna Fitzu, soprano, and Marie Kryl, pianist, presented two concerts at English Theatre on October 8. Miss Fitzu sang with authority and stirred her hearers to a high pitch of enthusiasm. Miss Kryl showed much feeling and temperament in her playing.

Ocie Jencks, a pupil of Oscar Seagle, gave a recital for the Lebanon Music Club on September 25. She has a voice of rich, resonant soprano quality, enhanced by intelligence and musicianship.

Marie Zorn, pianist, who won a scholarship last year, returned from Chicago and played here on October 8. H. C. G.

MONTREAL, CAN.—Lucien Martin, young Montreal violinist, was heard recently at the Imperial Theatre. The occasion marked the return of Mr. Martin after two years in Paris, and the large audience gave him a cordial welcome. The sonata for violin and piano, op. 24, by Sylvio Lazzari opened the recital. The work was well played, the violinist displaying sound musicianship. The Lazzari number is good, conventional, well constructed music, worth performing and listening to, but somewhat long.

The *pièce de résistance* was the Brahms concerto in D major. Mr. Martin's reading showed strength and confidence, although his intonations were not always true to pitch, especially in the cadenza by Fritz Kreisler. The recitalist has a tone which is yet uneven, at times surprisingly good, and at others weak, hard and unpleasant to the ear.

To this reviewer, the final group served to bring forth the best playing of the evening. Compositions by Bach, Sarasate and Mozart were performed with taste, the artist's fine sense of phrasing being most evident. Throughout the taxing program Jeanne Servêtre proved an able accompanist. E. C. N. L.

NEWARK, N. J.—The Junior League of Summit, N. J., has drawn up provisional plans for a series of charity concerts, the first to be offered by the pianist Rachmaninoff.

Irvin Schenkman, pianist, opened the concert season at the Maplewood (N. J.) Woman's Club with a recital of Bach, Chopin, Ravel and Debussy.

A choral group has been organized by the music department of the Englewood (N. J.) Woman's Club.

The Symphony Society of Plainfield (N. J.) has begun its fourteenth season, with Louis J. Borstelmann entering upon his sixth year as conductor. Three concerts will be presented in the Plainfield High School, with Mrs. Henry L. DeForest, Sascha Jacobsen and John Erskine as soloists.

Preparations for an active music season are being made by the several musical organizations of Westfield. These include the Musical Club which again will bring to Westfield a number of singers and instrumentalists; the Handel Choir and the Glee Club, both representing the best in community vocal talent; the Westfield Symphony Orchestra, one of the major amateur instrumental organizations in New Jersey; and the music department of the Westfield Woman's Club.

Mrs. John J. High, concert director for the Musical Club, has arranged for the appearance of Lawrence Tibbett, baritone; José Iturbi, pianist, and a string trio not as yet named. Mr. Tibbett will give the first, and Mr. Iturbi, the second recital, but the dates have not yet been set. Program meetings of the club are to be held on the second Wednesday of each month. The first presented last week was all-Brahms. Mrs. Erskine B. Mayo is president of the club.

The Handel Choir has started rehearsals for its fourth season. Present plans include two concerts, one to be given before Christmas, at which Handel's Messiah is to be sung. This program will be repeated at the New Jersey College for Women in New Brunswick, and during the winter the choir unites with the choir of Trinity Protestant Episcopal Church of Princeton in a concert in that city. A festival, to consist of five evenings of music, is being arranged for the spring program.

The Westfield Glee Club has started rehearsals for its winter concert to be heard on December 12. Robert G. Doherty is again directing. This is the ninth season of the club, which has an active membership of more than sixty, and a waiting list and associate membership of several hundred patrons of music in Westfield.

Charles H. Seyfried, veteran conductor of the Westfield Symphony Orchestra, has started rehearsals, which are held Tuesday evenings. The organization's winter concert will be given on January 9; its spring concert, in April.

Two concerts are in preparation by the Westfield Woman's Club. One is to be given at a club meeting, and the other in Trenton early next spring. Mme. Irma Biagini will again direct the choral work. Mrs. E. B. Mayo is in charge of piano rehearsals.

The Manhattan String Quartet was presented in recital at Griffith Hall, Newark, on October 10. It was to be regretted that only one entire quartet was included on the program, the remainder consisting of the finale from the Beethoven quartet in C minor, op. 18 No. 4, and arrangements of short pieces by Glazounoff, Haydn, Tschaikowsky and Grainger.

The solo quartet played, Smetana's Aus meinem Leben in E minor, was done with much youthful gusto, but without precision and balance. In many passages there was a definite lack of instrumental blending.

The ensemble (Rachmael Weinstock, first violin, Harris Danziger, second violin, Julius Shaier, viola, and Oliver Edel, cello) was cordially received. M. S.-W.

PITTSBURGH, PA.—Booted and spurred, the Pittsburgh music season rides into 1933-1934 with the promise of great interest and achievement. Last season, the most active in point of number of events, will be eclipsed by the many concerts and recitals of the ensuing year.

(*Continued on page 22*)

"ONE OF A DOZEN PIANISTS AT PRESENT THAT TO ME COUNT AS THE GREATEST AND MOST IMPORTANT"
—WINTHROP TRYON in The Christian Science Monitor

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Paris 1933-34 Musical Season Promises Exceptional Variety

(*Continued from page 5*)

Deux Avares, Le Roi malgré lui, Aphrodite, Le Pays, Le Sicilien, Le Medecin malgré lui, La Traviata, La Pie Borgne, La Habanera, La Peau de Chagrin, La Vie Bréve, L'Amour Sorcier, La Lepreuse and Le Réve, and the following creations: Gargantua, by A. Mariotte; Faublas, by Camille Erlanger; Toutankamon, operetta by Victor Perier, music by Maurice Perez; Le Marriage, by Moussorgsky, Le Diable Amoureux, by Roland Manuel; Malva, by de Bonheur; and an opera-bouffe by Sacha Guitry, music by Marcel Samuel-Rousseau.

Works that will take their place in the Opéra-Comique repertoire are Meistersinger, L'Italienne à Alger, Las Toreras, Marie L'Egyptienne, Sous-Marine, Sheherazade and Les Vierges Folles. From October 10 to 27, an Italian season by artists from La Scala, Milan, will be given at the Comique, under the leadership of Tullio Serafin. L'Italienne à Alger, Cenerentola, and Barber of Seville, by Rossini are on the roster. Among this year's conductors at the Comique are Albert Wolff and Bastide, among the artists are Supervia, Burdino, Sydney Rayner, Carlton Gauld and many other singers. The Opéra-Comique has already presented the début of Colette d'Arville in the rôle of Mignon (which she carried off successfully indeed), and announced the return to its personnel of Burdino, incontestably *the* French tenor of the day. He sang des Grieux in Manon the other evening and the way he was received and the way he had to repeat his numbers reminded one that opera is still potent—provided you have the right singers.

ORCHESTRAL SCHEDULES

I can only speak of those orchestras whose managements saw fit to answer my request for information, and those passed over in silence need not complain:

COLONNE.—This orchestra, which holds forth in the Chatelet Theatre, opened on October 7 and 8, is conducted by Paul Paray, and will have a season of forty-eight concerts. Which is all I have been able to find out, though as usual, I am certain the programs will be electic and that any number of conductors and soloists will be heard.

PARIS SYMPHONY ORCHESTRA.—Under the direction of Pierre Monteux, this orchestra commenced a series of twenty concerts, October 15, in the Salle Pleyel. The orchestra has announced that, to keep up with modern taste, a new type of program has been formulated, that fewer concerts but more "characteristic" menus is to be the year's slogan. Among the virtuosos who will appear as soloists with the Paris Symphony Orchestra are Cortot, Thibaud, Casals, Busch, Norena, Lauri Volpi, Tito Schipa, Wittgenstein, Iturbi, Uninsky, Schumann, Tagliaferro, Lang, Haskil, Lily Krauss, Bruno Walter, Kleiber, Scherchen, Rhené-Baton, Coppola, Rabaud and Casella are some of the visiting conductors engaged.

LAMOUREUX ORCHESTRA.—This organization inaugurated a series of forty-eight concerts, Salle Gaveau, October 7 and 8, under its regular conductor Albert Wolff. Many works are to be restored, many created, visiting conductors will come along, and numerous soloists, too. More than which I am not in a position to confide.

PASDELOUP ORCHESTRA opened October 14 and 15, Theatre des Champs-Elysées, gives forty-eight concerts, will be conducted by Coppola, Hasselemans, Inghelbrecht, van Raalte, Ruhlmann, Madame Studer-Weingartner, Felix Weingartner, and will present such soloists as Madames Baeumer, van Barentzen, Falk, Hoerner, Kern, Long, Peters, Overgaard, Panzera, Ruth Slenczynsky, Tagliaferro, Weill, MM. Backhaus, Baugé, Brailowsky, Corma, Enesco, Hoffman, Iturbi, Melchior, Szenassy, Thibaud, Thill.

CONSERVATORY ORCHESTRA.—This historical body has sent me no announcement, and I daresay it will carry on as usual in the hall of the old Conservatory.

POULET ORCHESTRA gives a course of concerts in the Theatre Sarah-Bernhardt, under the effective directorship of Emile Cooper, and Gustave Cloez, vice-president.

STRARAM ORCHESTRA. No news.

SIOHAN ORCHESTRA. Monsieur Siohan writes me that his orchestra will give a course in the Salle Pleyel (dates not communicated), and that he proposes to perform rarely heard modern works—Stravinsky's Psalms Symphony, Honegger-Valery's Amphion, and so on.

CONCERTIZERS

Some of the concert managers have come forth with interesting layouts. Kiesgen and Ysaye, for instance, are presenting in Paris recitals, pianists Brailowsky, G. and C. Corma, Cortot, France Ellegaard, Léon Kartun, Levitzki, Yves Nat, Orloff, Beveridge Webster, Gil-Marchex, Josef Hofmann, Rachmaninoff; violinists Gabriel Bouillon, Samuel Dushkin, Kreisler, Paul Makanovitzky, André de Ribaupierre, Spalding, Thibaud, Milstein, Paule Bouquet and Francoise Soule.

Delgrange is offering pianist Gieseking; singers Thill, Schipa, Supervia, Solange Demoliere, Toti dal Monte, Tauber, Mercides Capsir; conductors Boutnikoff, Bruno Walter and the Vienna Philharmonic, Mengelberg and the Concertgebouw of Amsterdam, Pedro de Freitas Branco, cellist Emmanuel Feuermann, the Kolisch Quartet and dancers Gregory, La Joselito, Argentina, Rosalie Chaldek, the Sakharoffs and Nikolska ballets.

The Dandelot Management is presenting the Berlin Philharmonic Orchestra under Furtwängler; Paderewski, Smeterlin, Borovsky, Ruth Posselt, Budapest Quartet, José de Trevi; Polish composer Fitelberg conducting his works; Menuhin, Jeanne Darré; the Chorus of the Berlin Synagogue and a course of danse recitals in the Vieux-Colombier Theatre.

PROVINCIAL OPERA HOUSES

For the information of any who may labor under the illusion that operatic activities in France are confined to Paris, let me add a word about the forthcoming season in some of the country's "provincial" towns. I have many prospectuses before me, and shall choose two extremes: Strasbourg and Bordeaux—as far away from Paris as one can get in either direction. The Municipal Theatre of Strasbourg, directed by Albert Pfrimmer, opens October 7, and will give this season, the following works in French: Operas—Didon et Enée (Purcell), Lohengrin, Tristan, Parsifal (Wagner), Aida (Verdi), Samson and Dalila (St.-Saens), Madame Butterfly (Puccini), Pelléas et Melisande (Debussy), Tiefland (d'Albert), Salomé (Strauss), Les Armaillis (Gustave Doret), Histoire du Soldat (Stravinsky), L'Ile des Morts (Rudloff). Opera-Comique—Jean de Paris (Boieldieu), Zampa (Herold), La Fiancée Vendue (Smetana), Carmen (Bizet), Marouf (Rabaud), La Secret de Suzanne (Ferrari). Operettas—Ali Baba (Lecoq), L'Etoile (Chabrier), Les Cloches de Cornéville (Planquette), Joséphine vendue par ses sœurs (Roger), Les p'tites Michu, Monsieur Beaucaire (Messager), Le Soldat de Chocolat (Oscar Strauss), Paganini (Lehar), Le Tzarevitch (Lehar), La Princesse Czardas (Kalmann), Prince Chéri, Princesse des Pyramides (Renjeu). The list of artists includes many fine names of France, Italy, Germany, and Austria, not to overlook American tenor William Martin in his third season at this theatre.

The Grand Theatre of Bordeaux is another French "provincial" (sic) house that can make many a metropolis institution look to its laurels. Directors Chauvet and Lafage announce the following repertory: Aida, Barber of Seville, La Belle Helene, La Basoche, Carmen, Cavalleria Rusticana, Le Cheminau, Tales of Hoffmann, Chimes of Normandy, Chanson d'Amour, Les Dragons de Villars, La Dame Blanche, La Damnation de Faust, Esclarmonde, l'Enfant Prodigue, La Favorite, Faust, La Fille du Tambour Major, Guillaume Tell, Griselidis, Le Grand Mogol, Hamlet, Herodiade, Les Huguenots, Jongleur de Notre-Dame, Lucia, Lohengrin, Lakmé, Louise, Manon, Marouf, Mignon, Madame Butterfly, Mireille, Orphée, Othello, Paillasse, Les Pecheurs de Perles, Le Pardon de Ploermel, Le Petit Duc, Le Pré aux Clercs, Le Roi d'Ys, Romeo and Juliette, Rigoletto, Samson and Dalila, Si j'etais Roi, Sigurd, Siegfried, Tannhauser, Thais, Therese, Tosca, Traviata, Veronique, La Vie Breve, Boheme, Werther and Walküre. To which they add the following revivals: André Chenier, by Giordano; Le Roi l'a Dit, by Leo Delibes; La Danseuse de Tanagra, music drama by Henri Hirchmann; L'Etoile du Nord, opera-comique by Meyerbeer; Gwendoline, by Chabrier; Sapho, by Massenet; La Fiancée de La Mer, lyric drama by Jean Bloch; Le Songe d'une Nuit d'Ete, opera-comique by Ambrose Thomas; Moineau, operetta by Louis Beydts; Jolivette, by Vaubourgoin; Monsieur Beaucaire, operetta by Messager; Ciboulette, operetta by Reynaldo Hahn; and Orphée aux Enfers, by Offenbach.

For its classical Thursday matinées, the Bordeaux theatre is giving works by Sophocles, Middle Age Passion Plays, Corneille, Racine, Moliére, Victor Hugo, Rostand and Maeterlinck, and presenting recitalists Rummel, Cortot, Lotte Schoene, Tagliaferro, Schipa, Brailowsky and Rubinstein.

The personnel of the Bordeaux Opera includes conductors Montagné, Gayral, Morand, Razigade; sopranos Norena, Lehmann, Pape, Ritter-Ciampi, Gall, Clairbert, Cigna, Pampanini, Soyer, Berthon, Nespoulous, Tailfert, Garcia, Feraldy, Olivier-Sportiello, Salvi, Syril, Camia, Quaglia, Mertens; tenors Saint-Cricq, Melchior, Thill, Alcaide, Fleta, Luccioni, Genin, de Trevi, Vezzani, Calbet, di Mazzei, Sullivan; baritones Vanni-Marcoux, Baugé, Formichi, Endreze, Musy, Fardulli, Delbi, Laignze and Delmas. Many ballets also figure on the season's program. With the foregoing in view, I am inclined to opine that folks who think, believe or report that opera is not much known in France except in Paris, are not meticulously informed.

Scholarships Offered at Mannes School

A fund to provide a number of full and partial scholarships for young pianists, has been made available this year at the David Mannes Music School, New York, for work with two teachers especially chosen by the donor.

Elaborate Music Plans for Baltimore

Three Appearances Each Announced for Boston, Philadelphia and National Symphony Orchestras

BALTIMORE, MD.—If the talk heard here in musical circles these days on the eve of the season's opening is a fair barometer of what is to happen, this city is about to start out on a most successful year. More than the usual number of symphony concerts and recitals have been booked and the early sale presages a musical year of plenty.

The program of orchestral events has taken on a different hue this season. The Philharmonic-Symphony Society of New York, which gave a series of four concerts here for a number of years, has dropped Baltimore from its visiting list. Though this orchestra will be missed, the season promises to be more interesting than usual due to the series of three concerts each to be given by the Boston Symphony and the National Symphony orchestras. For a number of years Serge Koussevitzky and his Boston players have been making but one local appearance annually. Spasmodic efforts to bring the Hub organization here for a series had been made but the ill-feeling brought about by Karl Muck's arbitrary refusal to play the national anthem at one of the local concerts in the War days had always reared up in ghost-like fashion with unhappy results. It is hoped that the series of three concerts by the Boston orchestra will heal the wound of the die-hards and bring back this organization to the preëminent position it formerly held here. Koussevitzky will be on the podium at all of the local events.

OTHER SYMPHONIC SERIES

Hans Kindler, leader of the National Symphony, brought his men to Baltimore for a single concert last year and the enthusiasm aroused resulted in a series of three concerts being arranged for this season. A number of players from this city are listed among the personnel, including the concert-master Frank Gittelson, violinist on the Peabody Conservatory faculty. John Charles Thomas, baritone, a Baltimore product, will be the soloist at one of these concerts.

The early sell-out for the Philadelphia Orchestra's series is nothing new, for this has been the case for many years now. Baltimore has contributed no small share to the exceptional success of Leopold Stokowski and his fine players.

RECITAL SCHEDULE EXTENSIVE

Although Mrs. Dorothy Dorsey, who has succeeded her late aunt, Mrs. Katie Wilson-Greene in the concert field, has abandoned Baltimore for the present, more than the usual number of recitals have been scheduled. The Chambermusic Guild, a new management in the local field, has announced the following: Artur Schnabel, Ossip Gabrilowitsch, Albert Spalding, the Compinsky Trio, and the Aeolian Quartet.

William A. Albaugh, who has been in the local concert field for many years, will present Fritz Kreisler, the Vienna Singing Boys and the Monte Carlo Ballet.

The Bach Club, which organization has during the past several seasons assumed an important place in the local musical world, will present the Hilger Trio, the Le Roy Trio, Myra Hess, the Bach Club Ensemble and the Harvard Glee Club.

Former Ambassador to Italy John W. Garrett and Mrs. Garrett entertained at their estate, Evergreen, with a series of recitals by the Musical Art Quartet. The Ancient and Accepted Scottish Rite recently presented a concert version of Aida in excellent style under the direction of W. Vion Masson, who also sang the rôle of Amonasro. The performance was given with the following, in addition to Mr. Masson, singing the chief parts: Louise M. Schuchardt, Margaret Gilner, Letitia Shenk, C. Walter Porter and Rev. John R. Hedeman. E. D.

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Fifty Years Ago at the Metropolitan

(Continued from page 6)

general appearance of the auditorium is as it was at the beginning. Some are not fond of it; I am, to the extent that after a full half century of acquaintance I do not want to see the Metropolitan done away with.

And the inaugural scene—that does not seem so far removed from what is bound to be disclosed the twenty-sixth of December, when another half century sets out on the journey whose end I am not destined to see. There was gas in those days; two immense rings of jets were resplendent below the dome. But it was not to last—witness the newspaper assurance of the moment: "In anticipation of the happy time when the problem of electric lighting shall have been wholly solved, wires for electric lamps run through all the building."

The Repertoire Goes On

What, the while, were those who would not budge from family places at the Academy of Music hearing for their delectation? Colonel Mapleson harked back farther than Gounod for his first gun—to Bellini and La Sonnambula. He was forced to play Etelka Gerster for his big card, as Adelina Patti's reappearance in that "magpie" opera of Rossini, La Gazza Ladra, was a matter of later in the season. The super-soprano had to have her way, Metropolitan Opera House or no Metropolitan Opera House; James Henry Mapleson had many an occasion to know that. Gerster, to my mind, was the perfect Amina—sold at a bargain the following Saturday afternoon at a two dollar and a half "top," with Vicini again the Elvino and Cherubino singing Il Conte.

Abbey ended a disastrous first and only season as impresario of the Metropolitan with more than one thing to his artistic credit. I, for one, would place above all else the revelation of Sembrich, then only twenty-five, as a gem of the first water. Of the intrinsic value of his sole novelty, La Gioconda, there are differences of opinion. The Ponchielli opera was relatively new in its home country; the revised version had been brought forward four years before, so this might be looked upon as an enterprising move for an all-Italian season. At any rate, in the title rôle, it gave Nilsson an opportunity to seek new laurels—which she won.

My first impression is rather mixed; it was Dodworth's dancing school for me that evening and I could not drop into the Metropolitan until well along in the third act. Many a season went by before the trials and tribulations of the "joyous one" were unfolded again on that stage—to justify amply its existence as a reliable standby in the reign of Giulio Gatti-Casazza. It wears well with me. To Abbey it is due further to say that his Lohengrin was a performance with style and that he spread out a resplendent firmament in his revivals of Don Giovanni and Gli Ugonotti. For these and more he has my gratitude.

I am thankful, too, that among my memories is his post-season benefit, which took place April 21, 1884. What an evening of musical miscellany, with Henry Irving and Ellen Terry dropping in to appear in an act of The Merchant of Venice and Patti looking on from a box. I can see them plainly—and Nilsson singing the Gounod-Bach Ave Maria while Sembrich played the violin. And I see Sembrich, after her operatic share in the program, sitting at the piano and playing the accompaniment of her little song. I have forgotten what this was, but I think it was the same Maiden's Wish (Chopin) that came to be always expected of her when she returned here—to greater operatic distinction and to concert supremacy.

Last Scene of All

Not long afterward, when the operatic swallows were homeward flying, "Nap" Haines gave Patti a parting party. It was a midnight affair, after a performance at the Academy of Music, I think, as the crack Cunarder, SS. Oregon, was not to leave until two o'clock in the morning—an unusual thing to do fifty years ago, when sailing was "on the tide." The little steamboat alongside was to accompany her down the bay and meanwhile the guests of the piano man were turning the craft into a veritable beehive of activity. They fairly mobbed the heavily-laden table that served as a buffet-for-buffeters. One man was so greedy that he plunged his hand into the depths of a large charlotte russe and made as much of a mess of things culinary as ever Charlie Chaplin did.

It was more party than Patti; I can not even recall seeing her, although very likely I did. But, as I passed through the Oregon to go ashore, I noticed a brown-clad woman sitting near the companion way; this was before the age of luxurious lounges on steamships. She sat "apart from all," like the usher in Eugene Aram; and, although not "melancholy," she had a sad look. Her face brightened a little when I walked over and thanked her for the pleasure that she had given me as Lucia, as Zerlina and as Margherita di Valois. Sembrich, if sad in the shadow of revelry, was fortunate. Her star was in the ascendant; Patti's had reached the meridian.

Studio Notes

EDITH W. GAUDENZI

Edith W. Gaudenzi was "at home" on October 8, at which time her New York studios were formally opened for the fall and winter season. Professional Gaudenzi artists provided the music. William Bowers put a wealth of feeling and dramatic intensity into his interpretation of Negro spirituals. Gifted Gloria LaVey displayed a soprano voice of unusual quality, artistically controlled, in a group of songs which included request numbers. Vandy Cape delighted her listeners with her inimitable interpretations of well known songs, lending a voice of excellent quality as an adjunct to her humor. G. N.

NORMAN JOLLIFFE

Norman Jolliffe, bass-baritone and vocal teacher, has reopened his studio after a vacation at Pawlet, Vt. Many of his artist pupils were engaged for special church work during the summer months. In August Arthur Huson sang at the Flatbush Dutch Reformed Church, Brooklyn, N. Y., and Fred Gummich was heard in the Second Presbyterian Church, Newark, N. J. Catherine Killough appeared as soloist at the Methodist Church, Massena, N. Y.; Marion Adam at the Central Presbyterian in Summit, N. J., and Marie Andrews sang several services at the Drew Seminary in Madison, N. J. In July Richard Talbot was engaged for two Sundays at the Fifth Avenue Presbyterian Church, Newark, and Elizabeth Switzer sang during the entire summer at Trinity Episcopal Church, Newark. William Shrader has been engaged for the season at Calvary Baptist Church in New York City.

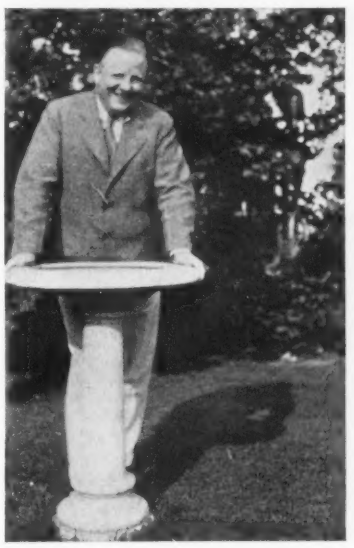
FRANK BIBB

Frank Bibb has reopened his vocal studios in the Sherman Square Studios, New York, also conducting classes at the Peabody Conservatory of Music in Baltimore, Md., where he is on the faculty. During the past summer he taught at his home in Camden, Me. Several of his artists gave recitals during their sojourn there.

Among the activities of Mr. Bibb's artists, there is Harald Hansen singing every Monday evening with Mary Lewis over Station WMCA. He has also made guest appearances with the Steel Pier and the San Carlo Opera companies.

Amund Sjovik made his fifth consecutive appearance with the Steel Pier Opera Company and also sang at Convention Hall, Asbury Park, N. J. He appeared at the Chicago Century of Progress in Aida. October 1 found him singing La Forza del Destino in Washington, D. C.

Gladys Smith gave a recent recital in Minneapolis and also sang services at the Westminster Presbyterian, Central Lutheran, Lutheran University Centre and St. Mark's Episcopal churches there.



FRANK BIBB,
vocal teacher of New York and Baltimore.

Natalie and Bettina Hall have also been active. After Music in the Air closed, Natalie Hall went to Denver, Colo., where she sang in the Merry Widow with Richard Bonelli and Gladys Swarthout. She is now in London in the current play, Ball at the Savoy. Bettina appeared this summer in Meet My Sister, at Dennis, Mass.

VERA B. McINTYRE

Artist pupils of Vera B. McIntyre are appearing in numerous engagements. William Post, Jr., opened in the Theatre Guild play, Ah, Wilderness, by Eugene O'Neill, on October 2. Howard Phillips opened at the Morosco Theatre on October 14 in Die Fledermaus, singing the part of Alfred. Laura Ferguson replaced the singer originally billed in the part of Bersi in Andrea Chenier given by the Chicago Opera Company at the New York Hippodrome on October 8. Miss Ferguson has recently been added to the choir in the Church of the Ascension, New York City. Rolf Gerard sang the title rôle in Lohengrin with the Chicago Opera Company on October 15 at the Hippodrome. Helen Eisler was soloist with a sixty-six piece orchestra in a concert at the Brooklyn (N. Y.) Museum, October 12.

ADELAIDE GESCHEIDT

Adelaide Gescheidt, vocal teacher, begins the season with many artists and pupils appearing publicly. Foster Miller, bass-baritone, is booked for a recital in Lexington, Ky. Svea Wikstrom, soprano, Mary Hopple, contralto, and Earl Weatherford, tenor, will sing the principal rôles in the Montclair, N. J., performance of Rob Roy next month. Audrey Newitt, contralto, appears in recital on October 22 at the Montclair Women's Club, following her recent program at the Hotel St. George, Brooklyn, N. Y. Mr. Miller and Mr. Weatherford have prepared duo recital programs, and their fall bookings include recitals in East Orange, N. J.; Pittsburgh, Pa., and Zanesville, O.

REINHOLD VON WARLICH

Reinhold von Warlich, Lieder singer, taught master classes in Salzburg during August. In his classes were eight students from the Royal College of London, under the tutelage of Dorothea Webb, and the young Irish tenor Danny Malone. Mr. Malone followed Mr. von Warlich to Portofino, Italy, to continue his work, and where von Warlich taught until October 15. He reopens his studio and classes in Paris later this month.

While in Salzburg, Mr. von Warlich gave a recital of Schubert and Schumann Lieder at a musical reception of the London Salzburg Society, in their salons at the Hotel de L'Europe. This society is sponsored by the Hon. Mrs. Bowes Lyon (president), Mme. Homberg of the Paris Mozart Society (president of the French section), Marquise d'Assche (president of the Belgian section), Chancellor Dolfuss (honorary president), and Baroness von Wunscheim (president of the Vienna section). On another occasion, and by special request, Mr. von Warlich gave a program for the students of the Mozarteum.

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Music Notes From Coast to Coast

(*Continued from page* 19)

Arthur Fiedler's Boston Sinfonietta opened the season with a brilliant concert at Geneva College. Then followed an appearance of Isa Kremer.

The list of events to follow includes four concerts sponsored by the Pittsburgh Orchestra Association (of which Mrs. William Thaw is president). These events will feature the symphony representatives of Boston, Detroit, Minneapolis and Washington. The latter, under Hans Kindler, makes its initial bow here.

The Pittsburgh Symphony Society (Mrs. William Maclay Hall, president) celebrates its eighth season with five concerts. Antonio Modarelli is the conductor. Soloists and guest leaders will be featured.

The Art Society (Dr. Thomas Arbuthnot, president) will present six concerts. In this series appear Paul Kochanski, violinist; Grete Stueckgold, soprano; the Wiener Saengerknaben; Josef Hofmann, pianist; the Gordon String Quartet; and a joint recital by Rose Bampton, mezzo-soprano, and Nelson Eddy, baritone.

Entering its eighth year, the Musical Society of the Young Men and Women's Hebrew Association will offer a major series of recitals that includes Shan-Kar and his twenty Hindu dancers and musicians; Maria Olszewska, contralto; Poldi Mildner, pianist; Frederick Jagel, tenor; and Nathan Milstein, violinist. In addition to these, the Y Choral (Harvey B. Gaul, director) is listed for two concerts. Henry Harris, local pianist, also performs on this course.

The May Beegle concerts, now in their eleventh year, offer a galaxy of artists that include Fritz Kreisler; the Monte Carlo Russian Ballet; Sigrid Onegin, contralto; the Russian Grand Opera Company in a production of Rimsky-Korsakoff's Coq d'Or; Lily Pons, Vladimir Horowitz, and Lawrence Tibbett.

The String Symphonic Ensemble of Pittsburgh will give a brace of six concerts under the leadership of Oscar Del Bianco, while the Shapiro and Yost String quartets will give four concerts apiece.

Under the auspices of the Council of Jewish Women, Sara Kliachko will present a series of lectures on music appreciation.

The Twentieth Century Club sponsors a group of four recitals: Irene Williams, soprano, and Phyllis Kraeuter, cellist; Earl Weatherford, tenor, and Foster Miller, basso; Frances Hall and Rudolph Gruen in a two-piano recital; and the Twentieth Century Choral under Anna Laura Cree.

The Tuesday Musical Club has listed fourteen events for the coming season. The new officers of the club are Mrs. David V. Murdoch, twentieth president since the club's founding in 1889; Mmes. Romaine Smith Russell and A. W. Sherrill, vice-presidents; Mrs. Lewis Huseman, treasurer; and Mrs. Lewis E. Young, recording secretary.

Dr. Caspar P. Koch, municipal organist, began the forty-fifth season of free organ programs at Northside Carnegie. As has been the custom in the past, each event will feature a local soloist.

The organ recitals of Marshall Bidwell at Carnegie Institute have been deferred until the latter part of the month, owing to the rebuilding of the instrument.

The Mendelssohn Choir (Ernest Lunt, director) is to give a series of three concerts, while the Pittsburgh Male Chorus (conducted by Lee Hess Barnes) and the Lutheran Choir (led by Homer Ochsenhirt) are on the calendar for one concert each.

Add to these events the many extra recitals that crop up during the season, and one has a course of musical fare enough to sate the appetite of even the enthusiasts, as well as put added strain on the exchequer.

R. L.

SAN DIEGO, CAL.—Thearle Music Company opened its doors in its usual hospitable fashion to music-lovers of the city in a musicale and reception on September 20. Guests of honor were the officers of the Amphion Club, which is marking its fortieth season. Congratulatory speeches were made by Alfred La Motte, president of the Thearle Company, and L. H. Behymer, of Los Angeles, and were acknowledged by Gertrude Gilbert, president of the Amphion Club.

Artists of the evening were Charles Wakefield Cadman, composer, and William Benner, violinist, who presented Cadman's sonata for violin and piano. This number, which gives ample opportunity for both technical and inspirational handling, received a brilliant performance by both violinist and pianist, and the composer was received with enthusiastic acclaim. The Polyphonia Chorus (Dr. Earle Rosenberg, director) contributed several excellent numbers.

The third season of the Student Concert Guild was introduced by two programs, a recital on September 30 in Balboa Park, given by Rayner Brown and Charles Shatto, two young organists; and a program on October 5, at the Wednesday Club, presenting Viva Crise, pianist, Edith Hunter, cellist, and Miller Bushway, tenor, with Ashleigh McIntosh and Arthur Hayler as accompanists. Both programs were up to the Guild's excellent standard, and were well attended and received.

In the second concert, Miss Crise again demonstrated her gifts as a brilliant pianist with a personality admirably adapted to concert performance. Miss Hunter pleased with a breadth of tone and a musical appreciation of her material, while Mr. Bushway showed a keen sense of dramatic values. H. B.

SAN FRANCISCO, CAL.—Olinda Murphy, violinist, and Frieda Siemens, pianist, merged their talent in a recital given at the War Memorial Opera House. Irish melodies formed an appealing section of the program. Mrs. Murphy is complete mistress of her instrument, and she possesses a warm, singing tone. Mrs. Siemens plays with a vigor that many masculine exponents of the piano might envy.

Prior to the forthcoming productions of Tristan and Isolde by the San Francisco Opera Company, Maude Fay is to lecture on Wagner's drama. She will be assisted at the piano by William Rattray.

At the Hotel Canterbury, John Claire Monteith, baritone and lecturer, will give a series of four musical evenings.

Under the auspices of the San Francisco Chapter of Pro Musica, Ruth Wilson, violinist, and Corinne Frederick, pianist, played a program of classic and modern music in the auditorium of the Women's City Club. The event attracted a large audience which manifested approval of the splendid work of both artists. C. H. A.

Press Comments

AROLDO LINDI

Aroldo Lindi, who has been singing in Chicago with the San Carlo Opera Company, has been the subject of favorable comment in the press of that city. Of his performance of Don José in Carmen, Glenn Dillard Gunn, writing in the Chicago Herald and Examiner, said: "His voice is rich, brilliant, virile, with a thrill in its timbre that justifies the often purely technical classification of dramatic tenor." Herman Devries of the Chicago American wrote of Mr. Lindi as Canio in Pagliacci: 'His Ridi, Pagliaccio was a succession of golden tones. He sang the aria with so much pathos and feeling that he was recalled many times. And his work throughout the rest of the opera was on the same plane."

Mr. Devries, commenting on the tenor's portrayal of Rhadames in Aida, continued in the same vein: "We have heard every important tenor who has essayed this rôle in Chicago, and many who have sung it elsewhere, and we can say of his Celeste Aida that it was perfection." Mr. Gunn, recounting a performance of Tosca, with Mr. Lindi as Cavaradossi: He is an astonishing tenor, prodigal of those costly high tones for which tenors are paid and which provide the thrill that rules the multitude."

CHARLES WAKEFIELD CADMAN

To quote Wallace Moody in the San Diego, Cal., Union of September 27: "An important event, musically speaking, took place last night at El Cortez Hotel when the Friday Morning Speaking Club presented Charles Wakefield Cadman, composer-pianist, in a recital of his own compositions. That which made it especially notable was the premier presentation of the composer's two-piano transcription of his orchestral fantasy, Dark Dancers of the Mardi Gras, the fantasy which met with marked success when it was played by the Hollywood Bowl Symphony Orchestra last August. . . . . Mr. Cadman has made a most striking transcription of his fantasy. In its arrangement for two pianos it must be considered essentially as a piano piece, but even with this medium of expression he manages to retain something of its orchestral coloring and effect. As a composition it is vibrant with life, with pulsating, strongly marked rhythms, sometimes conflicting but always defined. The thematic material is skillfully employed and there is a wealth of contrasting tonal coloring. It is the Mardi Gras—with its overtones and undertones of revelry, its lightsome levity and its harsh humors. To those who did not hear the Bowl Orchestra in the fantasy, as played by Mr. Cadman and Charles Shatto last night, in the two-piano transcription, it afforded its listeners much joy and the satisfaction of hearing its première in this form. To those who did hear it at the Bowl, it was a revelation as to its possibilities as a work for piano ensemble."

Among other works commented upon by the Union critic were the Cadman sonata in A major for piano and a group of numbers for tenor, sung by William Hughes.

DUSOLINA GIANNINI

Dusolina Giannini, making her début in Carmen at the Berlin State Opera three weeks ago, received the following tribute from the German press: "German from which even our own opera singers can learn something of the art of articulation," said

DUSOLINA GIANNINI
as Carmen. (*Photo by M. I. Boris.*)

the Tageblatt Abendausgabe. The critic of the Berliner Zeitung am Mittag declared that "in the revival of Carmen she crowned all her previous triumphs, soaring into heights where only the great belong." The Nachtausgabe echoed this sentiment in saying, "She has added a shining link to her already long chain of triumphant successes." "Altogether," declared the Berliner Local Anzeiger, "it was a great evening at the State Opera. This Carmen is a proud achievement. Her artistry is unequalled."

RUDOLPH REUTER

Rudoph Reuter's recent appearance as soloist with the Milwaukee (Wis.) Philharmonic Orchestra brought the following encomiums from the press:

"The great thing of the evening was the reception accorded Rudolph Reuter, who appeared as soloist in the Rubinstein D minor concerto. There was nothing threadbare in the fresh, virile interpretation given by the pianist, who attacked the massive opening chords with the ease of a born Rubinstein player. And how the audience sat under the tuneful charm of the second movement! Highbrows leaned forward as if they were hearing it for the first time. An encore was inevitable and brought an extra brilliant version of the dashing Staccata Etude."—Milwaukee Journal.

"The combination of the symphony program and Rudolph proved such a lure that before Conductor Waller raised his baton there was standing room only. The pianist is an artist of first rank and his performance of the Rubinstein brought prolonged applause and the wish from many that he return for a full program this winter. His tone is of winning beauty; musicians were struck by his fine legato, crisp fingering and clean-cut phrasing, while the casual concert-goer was wooed to forgetfulness of worries by Reuter's ability to seize and express the composer's creative message and mood of the work. Salvos of appreciation brought more Rubinstein, played with superb dash and the difficulties scaled with dazzling ease."—Wisconsin News.

DOROTHEA QUINCI

Dorothea Quinci, who recently returned to Italy to sing during the season at Arone, made her first appearance there as Mimi in La Boheme. Il Sempione commented as follows: "A beautiful voice and beautiful singing with sureness and good phrasing."

Karl Andrist Resumes Concert and Teaching Activities

Karl Andrist has resumed activities for the season both as violinist and teacher. For the past three years this musician has maintained a private studio in the Jackson Heights section of New York, prior to which he taught for two years in Paris, five years in Cincinnati and four in Minneapolis. He was professor of violin at Ohio University, the University of Kansas and the MacPhail School of Music.

Born in this country of Swiss and French parents, Mr. Andrist has traveled extensively and studied here and abroad, among his teachers being Eugene Ysaye and Jacques Thibaud. He began his study of the violin at the age of five, and gave his first public concert when he was eleven years old. After leaving service following the World War, Mr. Andrist had an opportunity to play for Rudolph Ganz in Minneapolis. This pianist introduced the violinist to Ysaye, who, after hearing him play, placed him in the Cincinnati Orchestra and took him as a pupil in his master class at the Cincinnati Conservatory. He studied with Ysaye three years.

In 1927 Mr. Andrist returned to Paris and entered the class of Thibaud at the Ecole Normale, also coaching repertoire with Nadia Boulanger. He remained in France until 1928. His first New York recital took place four years later, in March, 1932.

Mr. Andrist has played extensively in recital in various parts of the United States. His first Canadian tour included an appearance with the Quebec Philharmonic Orchestra.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Lyman Ackley
Maria Alliegro
Albert Alimoney
American Foundation
Madge Amicone
William Arkwell
B. H. Arnold
Hinke Barcus
Jean Barondess
Harold Bassett
Anna Beese
Nina Bolmar
Margaret Bovard
Helen Bretz
Ted Brewer
Herbert A. Burgtorf
Genevieve Cadle
Leonida Coroni
Reba Dale Corder
Vincent Czerwinski
Victor Damiani
Buddy Daniels
Vernon D'Arnalle
Harold De Grosse
Jean De Valor
Elsie De Young Eggman
Frida Englehardt
Lois Ewell
Theodore Feimann
John Fink
Blanche Foote
Carl Friberg
Leila Troland Gardner
Amy Goldsmith
S. Golub
Jacques Gottlieb
E. A. Haesner
Rose Hazard
Jack Heath
De Roda Helmuth
Sherman Hill
Marguerite Hobart
Hinshaw Conservatory
Norman C. Johnston
Meyer Kanewsky
Eva Leone
Volpi Leuto
Eva Liminana
Chev. Loverde
Elizabeth A. Major
Ilse Marvenga
Martin Mayer
Antonio Meli
Louis B. Melnikoff
Frederick Miller
Marjorie Moody
Oscar Nicastro
Arturo Papalardo
Mario Paris
Julian Pollak
Pedro Pons
Walter Priestley
Albert Rappaport
Martin Ross
Marden Rozerskii
Elizabeth Santagano
Michel Schiapiro
L. Sepulveda
Umberto Sorrentino
Elida Sutton
Hans Taenzler
Lou Tellegen
Ofelio Tello
Alberto Terrasi
Emilio Vaccaro
Elisabeth Valdes
A. Valencia
Emmaletta Vantine
E. B. Vincente
Flora Voorhees
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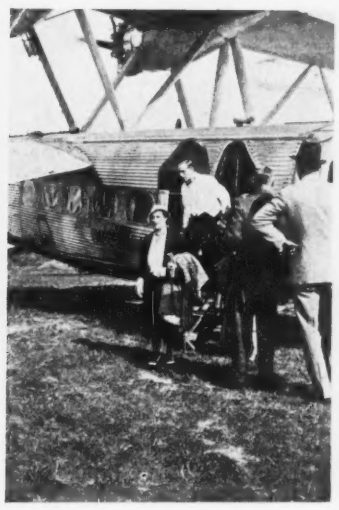
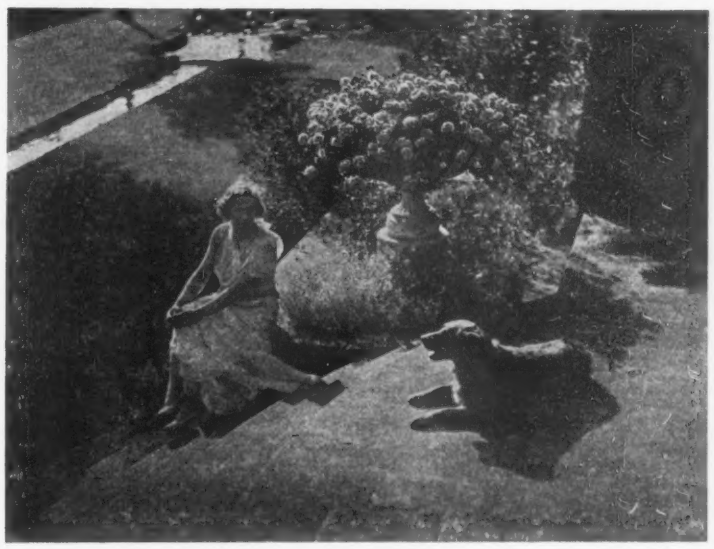
THE FORMER CROWN PRINCE OF GERMANY
at the Festspielhaus, Bayreuth.



NOËL EADIE,
English soprano, formerly of the Chicago Civic Opera, arrives in Paris by airplane prior to making a European concert tour.



VERA DE VILLIERS,
British contralto, in her Sussex garden. This artist comes to America early in November for recitals in Boston, New York and Chicago

CHRISTIAN SINDING
and a friend at the former's home, Wergeland's Grotto, near the Royal Palace, Oslo, Norway.

EGON PETRI
has been engaged for a series of piano recitals over the NBC networks. The first, a Mozart program, is taking place on October 22 and the pianist will be heard each Sunday thereafter. A symphony orchestra conducted by Frank Black, NBC music director, is to accompany Mr. Petri and also play additional numbers. These programs last a full hour.

FRAU WINIFRED WAGNER
in the doorway of Villa Wahnfried at Bayreuth.

SIBYL SAMMIS-MACDERMID,
soprano and teacher of singing. Among the prominent artists who have studied with her is Doris Doe of the Metropolitan Opera, who credits Mrs. MacDermid with being her only voice teacher. Mrs. MacDermid's own training was received in Chicago and New York, and with masters in Paris and London. She made her European début in a London recital, followed by a two-weeks' engagement with orchestra under Sir Henry Wood in Queen's Hall. In America she has appeared in recitals with orchestra in New York, Chicago, Minneapolis, Los Angeles and Seattle, and with many of the large choral bodies.

PHILIP MANUEL and GAVIN WILLIAMSON
opened their season of two-harpsichord-two-piano concerts recently at Jamestown, N. Y. Among their scheduled appearances are a series of concerts to be given in Mexico and a festival of ancient music in Chicago next spring.

STUART ROSS
has been reëngaged for the faculty of the Emma Willard School, Troy, N. Y., where he teaches piano on Friday and Saturday. He is also making his eleventh consecutive fall tour as accompanist and assisting artist for Rosa Ponselle. Mr. Ross will play at several New York recitals this season, including Lewis Emery, Harold Dahlquist, Catherine Toomey and Virginia Foley. He will also be heard on the radio every Tuesday evening with Eda Kroitzsch, who coaches with Mr. Ross, and also the male quartet, the Knickerbocker Singers. In addition, Mr. Ross is coaching as usual in his New York studio.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

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Artist-Pupil of

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